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Dr. B. V. Narayanaswami Naidu

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TĀŅŅAVA LAKṢAŅAM)

THE FUNDAMENTALS OF ANCIENT HINDU DANCIN

BEING

A Translation into English of the Fourth Chapter of the Nāṭya Śāstra of Bharata, with a Glossary of the Technical Dance Terms compiled from the Eighth, Ninth, Tenth and Eleventh Chapters of the same work, illustrated with Original Photographs of the Sculptured Dance Poses in the Great Temple of Siva Națarāja at Cidambaram, and containing special Appendices of Aesthetic and Archaeological Interest.

By

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1936

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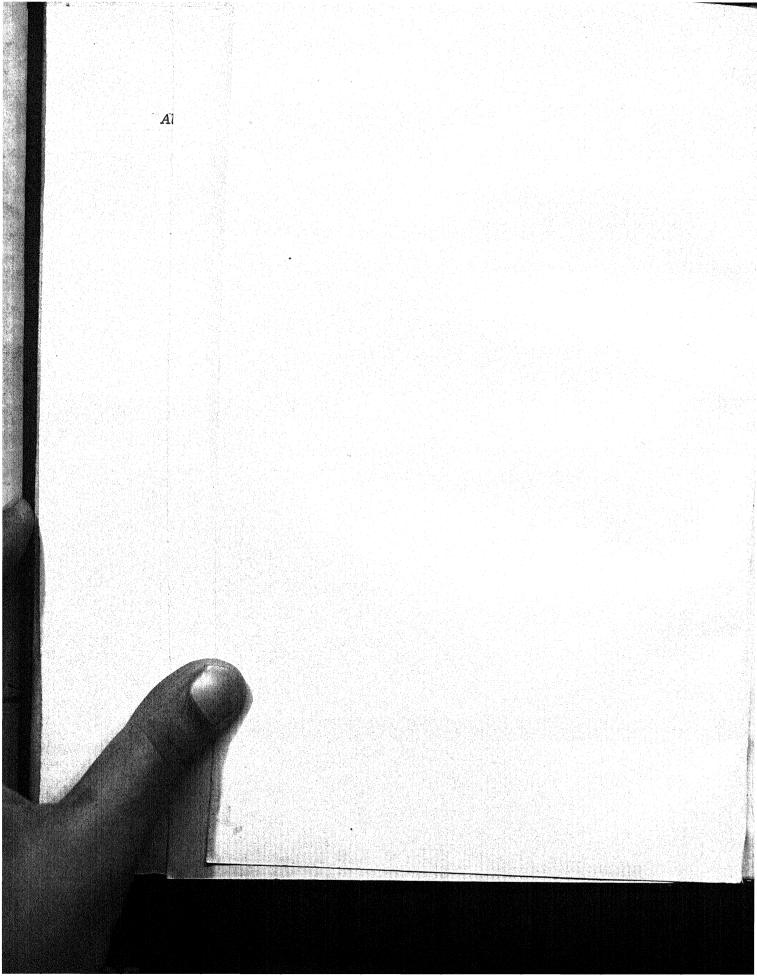
THE MEMORY OF

BIJAYETI ANDALAMMA VARU

&

BIJAYETI DEVARAJULU NAIDU GARU

(PARENTS OF DR. B. V. NARAYANASWAMI NAIDU)



PREFACE

In introducing $T\bar{a}n\dot{q}ava$ Lakṣaṇam to the 'lovers of all that is beautiful,' we wish to say a word about the origin and development of the idea that has led to the publication of the book. During a casual visit to the Great Temple of Śiva Naṭarāja at Cidambaram we were impressed with the wealth of unexplored archæological material in the renowned fane. The sculptured dance poses attracted our attention. When we realised that these poses were intended by the builders of the massive Gōpurams (gate-ways) to be systematic illustrations of the Karaṇas described in the $N\bar{a}tya$ Śāstra of Bharata, we desired to give publicity to them.

An attempt to focus the attention of all lovers of art on the dance sculptures in the Temple appears to have been made by the authors of the Madras Epigraphical Report for 1914. But the Report does not go far enough. It contains only wood-cut illustrations of 93 out of the total of 108 poses carved in the gate-ways. We, therefore, decided to photograph the Karanas and publish the photographs with an English translation of the inscriptions carved above them. While the English translation was in progress, we realised that the definitions of the poses would be unintelligible without a glossary explaining the highly technical terms used in profusion by Bharata Muni. Hence the preparation of an exhaustive glossary was undertaken. These attempts have led to the publication of $T\bar{a}ndava\ Laksanam$.

It should be noted that the book sets forth only the English equivalents of the definitions of the fundamental poses contained in the Fourth Chapter of Bharata Muni's great work. No attempt has been made to deal with the various aspects of dramaturgy discussed in that inexhaustible mine of information on dancing.

We deem it a privilege to acknowledge our obligations to those who have helped us in various ways. We are indebted to the Director of the Oriental Institute, Baroda, for his permission to reproduce the Samskrt verses in the Fourth Chapter of the Nāṭya Sāstra (Gaekwad's Oriental Series), to translate these verses into English and to compile the Glossary from the Second Volume of the book; to the Director-General of Archæological Survey of India for his kindness in lending us the wood-cut blocks and permitting us to reproduce the matter contained in Appendix B from the Madras Epigraphical Report for 1914;

and to the Superintendent of the Government Museum, Madras, for his permission to reproduce the two figures (13 and 14) of Sri Naṭarāja.

The publication of *Tānḍava Lakṣaṇam* would not have been possible without the valuable co-operation of Mr. V. R. Chitra, of the Madras School of Arts and Crafts, and Messrs. N. S. Krishnamurthi, M.A., M. V. Subrahmanyam, N. S. Subba Rao, M.A., R. V. Seshaiya, M.A., T. K. Venkataraman, and A. Mendeloff, B.A. Hons. (Lond.).

Mr. G. Srinivasachariar, B.A., of the G. S. Press was not only our printer but our trusted guide and friend in all matters connected with the book. We are indebted to him for the valuable assistance that we received from him.

No one can be more fully alive to the shortcomings of $T\bar{a}n\dot{q}ava$ Laksanam than ourselves. Helpful criticism will be thankfully received by us.

Annumalainagar, (S. India), May, 1936. B.V.N.

P.S.N.

O.V.R.

CONTENTS.

				Page
		Preface		i
Chapter	I.	Introduction	•	1
	II.	Tāṇḍava Lakṣaṇam	•	17
	III.	Glossary	••	65
Appendix	A.	The Samskrt Text of Tāṇḍava Lakṣaṇam		89
	B.	The Madras Epigraphical Report, 1914		115
	C.	The Pictorial Appendix		147
	D.	Bharata's Theatre		149
	E.	The Fundamental Actions	• •	155
	F.	Notes on Jarjara and Pindi Bandha	1.55 1.5 • • 1.5	165
	G.	Contents of the Nātya Śāstra	••	169
	H.	Some Ancient Authors and Treatises on Dancing	•	173
		References	•	174
		Index of Karaṇas and Aṅgahāras		175
		General Index		178



LIST OF ILLUSTRATIONS.

보고 하면 보고 있는 그렇게 살아 그 이번 없는 것이다.	PLATE.	FIGURE.
Śrī Naṭarāja	Front	ispiece.
A Plan of the Central Shrine of the Great Temple of Siva Naṭarāja at Cidambaram		
The Great Temple of Siva Națarāja at Cidambaram	T	2
A View of the Great Temple with the Sivaganga Tank in the Fore-ground		3
A General View of the Great Temple with the Southern Gopuram in the Back- ground		
The Hall of a Thousand Pillars	IV	4
있는 하나는 하는데 그리는 그리고 있어야 하는데 하는데 하는데 그는 사람들이 그리고 있는데 그는 그를 하는데	V	5
The Northern Göpuram with the Sivaganga Tank in the Fore-ground	VI	6
The Western Göpuram	VII	7
The Eastern Gōpuram	VIII	8
Two Groups of Pillars in the Eastern		
Gōpuram containing the Dance Sculptures	IX	9
A Schematic Representation of Pillars in the Eastern Gōpuram containing the Sculp-		
tured Dance Poses	X	10
A Schematic Representation of Pillars in the Eastern Göpuram containing the Sculp-		
tured Dance Poses	XI	11
The Sculptors	XII	12
Śrī Naṭarāja (from a Bronze Image in the Madras Museum)	XIII	13
Śrī Naṭarāja (from a Bronze Image in the		
Madras Museum)	XIV	14

DANCE POSES (KARAŅAS)

		PLATE	Figure
Talapuṣpapuṭa		XV	15
Vartita		, 	16
Valitōru		27 33	17
Apaviddha			18
Samanakha		"XVI	19
Līna			20
Svastika Rēcita			$\frac{1}{21}$
Maṇḍala Svastika		• • • • • • • • • • • • • • • • • • •	22
Nikuţţa		xvII	23
Ardha Nikuṭṭa			24
Katicchinna			25
Ardha Rēcita			26
Vaksa Svastika		,, XVIII	27 27
Unmatta			28
Svastika			29
Prsta Svastika	••	99	30
Diksvastika	••	" XIX	31
Alāta			32
Katisama		31 (4 39 5 (4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	33
Ākṣipta Rēcita			34
Viksiptāksipta		$\overset{"}{ ext{XX}}$	35
Ardha Svastika			36
Añcita			37
Bhujaṅga Trāsita			38
Ūrdhya Jānu	•	" XXI	39
Nikuñcita			40
Mattalli		3 (1)	41
Ardha Mattalli			42
Rēcita Nikuṭṭa		," XXII	43
Pādāpaviddha			$\frac{43}{44}$
Valita		• • • • • • • • • • • • • • • • • • •	45
Ghūrnita		17	45 46
Lalita		,, XXIII	46 47
Dandapaksa			48
Bhujangtrasta Rēcita		,,	48 49
Nūpura			50
Vaiśākha Rēcita		XXIV	50 51
Bhramara			51 52
			94

	DANCE POSES (KARAŅAS)	XIII
	PLATE	FIGURE
Catura		53
Bhujaṅgāñcita	Haritalia, katalah dan dari kacamatan dari kacamatan dari kacamatan dari kacamatan dari kacamatan dari kacamat	54
Daņḍa Rēcita	XXV	55
Vṛścika Kuṭṭita		56
Kați Bhrānta	in the state of th	57
Latā Vṛścika	•• ••	58
Chinna	XXVI	59
Vṛścika Rēcita		60
Vṛścika		61
Vyamsita		62
Pārśva Nikuṭṭa	XXVII	63
Lalāṭa Tilaka		64
Krānta		65
Kuñcita		66
Cakra Maṇḍala	XXVIII	67
Urōmaṇḍala	and the second of the second o	68
Ākṣipta		69
Talavilāsita		70
Argala	XXIX	71
Viksipta -		72
Āvritta		73
Dōlā Pāda	: 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	74
Vivṛtta	XXX	75
Vinivṛtta		76
Pārśva Krānta		77
Niśumbhita		78
Vidyuṭbhrānta	XXXI	79
Atikrānta 		80
Vivartita		81
Gajakrīdita		82
Talasamsphōṭita	XXXII	83
Garuḍaplūtaka		84
Gaṇḍa Sūci		85
Parivṛtta	마르크 등 경기 가입을 받는다. 이 아이를 받는 그것 같아 하는 그를 가입니다. 	86
Pārśvajānu	XXXIII	87
Gṛdhrāvalīnaka	다시 하다 그리의 그는 중에 다른 보는 생물에 다시 다시 한 등에 바로 이름을 다시 모든다. 다른 2015년 이 기를 가는 이 나를 보았다. 다른 2016년 1일	88
Sannata		89
Sūci	70	90
Ardha Sūci	XXXIV	91
Sūcīviddha		92
Apakrānta		93
Mayūralalita		94

TAŅŅAVA LAKṢAŅAM

	PLATE	FIGURE
Sarpita	XXXV	95
Daṇḍa Pāda		96
Hariṇapluta		97
Prēṅkhōlita		98
Nitamba	xxxvi	99
Skhalita		100
Karihasta		101
Prasarpita	"	102
Simhavikrīdita	XXXVII	102
Simhākarṣita		103
Udvṛtta	"	104
Upaśṛta	39 , 11	105
Talasanghattita	XXXVIII	107
Janita		107
Avahiddha	"	
Nivēśa		109 110
Ēlakākrīdita	XXXIX	
Ūrūdvṛtta		111
Madaskhalita	. 10 . 10 . 10 . 10 . 10 . 10 . 10 . 10	112
Viṣṇukrānta		113
Sambhrānta	"XL	114
V işkambha		115
Udghattita	10	116
Vṛṣabhakrīḍita		117
Lōlita	" XLI	118
Nāgāpasarpita	AUI	119
Sakatāsya		120
Gangāvataraņa		121
	 •	122

HAND POSES (HASTAS)

	Page	FIGURE
Arāla	85	123
Ardha Candra	••• 1• 111 •••	124
Catura	,,	125
Hamsapaksa	>	126
Kapiddha	86	127
Khatakāmukha	,,	128
Mușți	,,	129
Padmakōśa	,,	130
Patāka	87	131
Sarpa Śira	3)	132
Śikhara	93	133
Sūcyāsya	,,	134
Śukatuṇḍa	88	135
Tripatāka	,,	136
Ūrna Nābha	22	137

WOOD CUTS OF THE EPIGRAPHICAL REPORT

	PAGE	Figure
Vṛśchikarēchitam	129	138
Vrišchikam	 ,,	139
Vyamsitam	99	140
Pārśvanikuṭṭakam	99	141
Lalāṭatilakam	29	142
Krāntakam	99	143
Kuñchitam	130	144
Chakramandalam		145
Bhramarakam	99	146
Chaturam	,,	147
Bhujaṁgāñchitakam	2)	148
Dandakarēchitam	"	149
Vrišchikakuttitam	131	150
Kaṭibhrāntam		151
Latāvrišchikam		152
Chhinna-Karanam		153
Pādāpaviddhakam		154
Valitam		155
Ghūrnitam	132	156
Lalitam		157
Daṇḍapaksham	,	158
Bhujaṁgatrastarēchitam	,,	159
Nüpuram	,	160
Vajšākharēchitam	"	161
Arddhasvastikam	133	162
Añchitam		163
Bhujaṁgatrāsitam	,,	164
Ürddhvajānu	99	165
(Ni) Kuñchitam	99	166
Mattalli	.	167
Arddhamattalli	134	168
Rēchitanikuttitam	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	169
Diksvastikam	,	170
Alātakam););	171
(Kaṭisamam)	99	172
Ākshiptarēchitam	"	173
Vikshiptākshiptakam	" 135	174
Katichchinnam		175
**************************************	"	

WOOD CUTS OF THE EPIGRAPHICAL REPORT XVII

		Page	Figure
Arddharēchitam		99	176
Vakshasvastikam		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	177
Unmattam	• •	99	178
Svastikam		,,	179
Prishthasvastikam	• •	136	180
Talapushpapuṭam	• • •	,,	181
Vartitam		,,	182
Valitōru		? ?	183
Apaviddham		,,	184
Samanakham)	185
Līnam	• • • •	137	186
Svastikarēchitam		,,	187
Maṇḍalasvastikam		, ,	188
Süchividdham		,,	189
(Hariṇaplutam)		55	190
Atikrāntam		,	191
Vishņukrāntam		138	192
Āvartam		39	193
D ōļapādam		,,	194
Vivrittam		95	195
Pārśvakrāntam		39	196
Ardhasūchi		il (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	197
Nāgāpasarpitam		139	198
Talasamsphōţitam		99	199
(Vṛi) shabhakrīḍitam		,,	200
Daņḍapādam		99	201
Nivēśa-karaṇam		33	202
Prēṁkhōlitam			203
Gṛiddhrāvalī (nakam)		140	204
Nitamba-Karaṇam		33	205
(Lōlitam)		,,	206
Skhalitam	제작 숙분화	• • • • • • • • • • • • • • • • • • •	207
(Sarpi) tam			208
Vidyutbhrāntam		,	209
Sannatam		141	210
Vivarttitakam		,	211
Sūchi		,,	212
Simhavikrīḍitam		,,	213
Arggalam		,	214
Urōmaṇḍalikam		1986 - 1998 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986 - 1986	215
Karihastakam		142	216
Simhākampitakam			217
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TAŅŅAVA LAKṢAŅAM

	PAGE	FIGURE
Udghattitam		218
(Manikākrīditam)	99	219
Sambhrāntam	99	220
Janita	142	221
Upasritakam	143	222
Pārśvajānu ···	3.1 3.2	223
(Madaskhalitakam)	99	224
Vikshiptam	,	225
Udvrittam · ·	,,	226
Ūrūdvrittam · ·	"	227
(Ākshiptam)	144	228
Sakatāsyam		229
	99	230
Gamgāvataraņam) ;	
A Schematic Representation of the Pillars in the Eastern		
그 없는 이 트림을 받는 것이 되었다. 그는 사람들은 사람들이 되었다. 그는 사람들은 사람들이 되었다. 그는 사람들이 되었다.		
Göpuram containing the Ka-		
ranas numbered according to		
the Madras Epigraphical Re-	145	231
port	740	

PICTORIAL APPENDIX

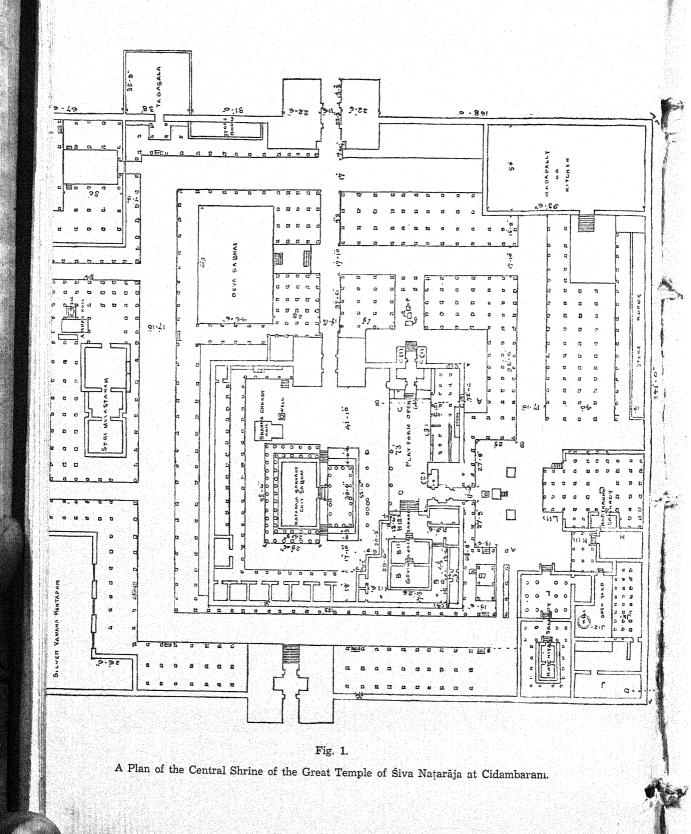
		PLATE	Figure
Talapuspapuţa		XLII	232
Apaviddha		,,	233
Ardha Nikutta		XLIII	234
Unmatta	• •	,,	235
Svastika		XLIV	236
Rēcita Nikuţţa		99	237
Dandapakşa	• •	XLV	238
Bhujañgatrasta Rēcita	• •	99	239
Nūpura	• •	XLVI	240
Kaṭibhrānta		99	241
Latā Vṛścika		XLVII	242
Krānta		,,,	243
Dōlā Pāda		XLVIII	244
Vidyutbhrānta		,,	245
Gajakrīdita		XLIX	246
Talasamsphōṭita		,	247
Plan of Ranga Mandapa	(ac-		
cording to Bharata)			248

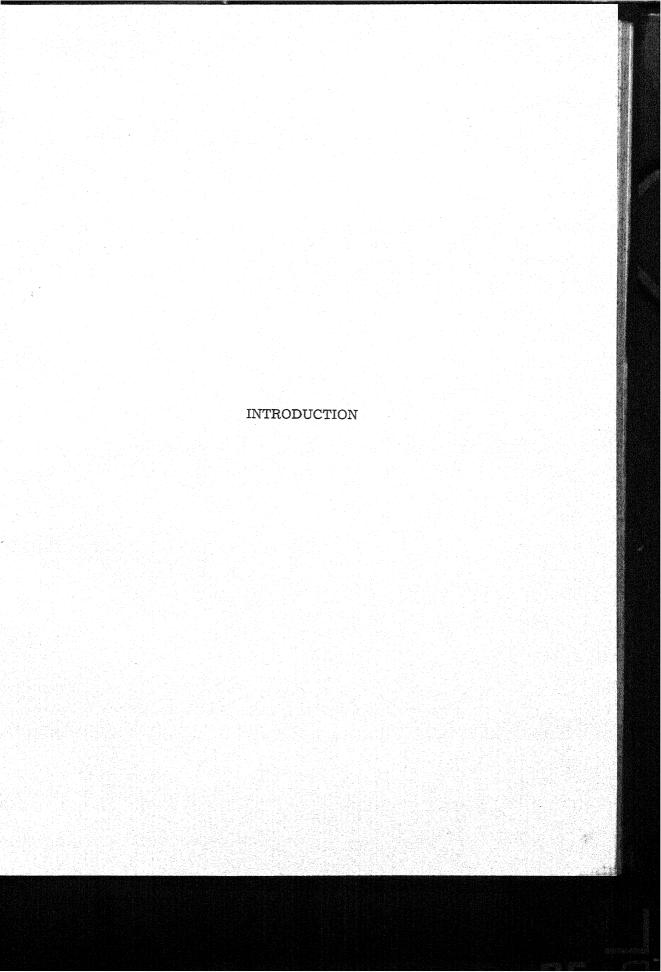
SOME DANCE POSES INSIDE THE TEMPLE.

	Plate	FIGURE
Catura	The first of the second of th	249 a
Parivrtta		249 b
Unmatta	그는 말을 하고 하고 하는 사람들이 가라면 하는 사람들이다.	250 a
Valita		250 b



A plan of the Central Shrine of the Great Temple of Siva Națarāja at Cidambaram.





प्राप्त्यर्थमर्थानां तज्ज्ञौरभिनयः कृतः

CHAPTER I

INTRODUCTION

T

The student of Indology is, no doubt, familiar with the tendency of the Hindu mind to trace every art and science back to a divine origin. This divine source is claimed not only for those elements of Hindu culture that strive to express the spiritual aspirations of man, such as poetry, philosophy, and music, but also for such apparently pragmatical matters as Erotics. An explanation of this tendency is probably to be found in the mode of life of the Hindu as he lived at the dawn of history, occupied with his sacrificial rites and ceremonial offerings and viewing neither duty nor pleasure, save in relation to his religious background. It need, therefore, cause no surprise when we are told that a divine origin was claimed for the Nāṭya Śāstra (the Science of Dancing), and that it was fathered on no less a deity than Brahma, the first in the great trinity of the Hindu Pantheon.

Tradition has it that Brahma, moved by the entreaties of Indrab and other dēvas for a pastime befitting the inhabitants of the celestial region, distilled the essence of the four Vēdas, taking the Pāṭhyac from the Rg Vēda, the music from the Sāma Vēda, the gesticulations from the Yajur Vēda, and the aesthetic element (Rasa) from the Adharva Vēda, and compounded them into the graceful art of Dancing. He forthwith named his new creation 'Nāṭya Vēda' and endowed it with all the sanctity and dignity attaching to the four Vēdas. This fifth Vēda was thereafter bestowed by the Creator on Bharata and his hundred sons and disciples, who in due course passed it on to the mortals on earth.

Legends apart, we have sufficient evidence to establish that the early vedic rites were performed amidst pleasing aesthetic surroundings, and that dancing constituted an integral part of the ceremonial. Nor are direct references to Nāṭya (dancing) lacking in the vedic texts. The graceful art is mentioned repeatedly in the Rg Vēda, and with special frequency in the Adharva and Yajur Vēdas. A.B. Keith mentions

a. Brahma the creator, Viṣṇu the preserver and Siva the destroyer constitute the great trinity.

b. Indra is the lord of the celestials.

c. 'Pāṭhya' means 'that which is fit to be read'. Here it stands for the text.

in his 'Religion and Philosophy of the Vēdas' that dancing played a prominent part in the vedic rituals relating to the offering of sacrifices to the Gods, the consecration of kings, the performance of marriages and other auspicious functions, the dancers on these occasions being girls.^a "We know from the ritual vedic texts that dance, music and song were employed at sacrifices, and religious festivals. We are informed that on such occasions, the Natas celebrated the performance in song; that they occasionally composed the accompanying words and sometimes produced much laughter. This points to the existence of actual mimes. The use in this way of popular artists naturally led to their art being systematically treated in hand-books."

BHARATA MUNI

Very meagre indeed are the extant sources that may assist us in determining the dates of our author's life and of his work. Our difficulty is added to by the fact that the name Bharata is legendary in origin and that it was borne by several persons held in high esteem in ancient India.^c But the author of our work is undoubtedly the Rsi who was initiated by Brahma himself in the art of dancing.

The internal evidence for determining the date of the work is as inconclusive as the external. The use of prose in the Nāṭya Śāstra indicates that the work belongs to the post-epic age. Pānini in his great work on Samskṛt grammar mentions incidentally Śilāli and Kṛśāśva as authors of Naṭa Sūtras, but makes no reference to Bharata, while

- a. Bharata Muni in the first chapter of his work mentions the very same occasions for the performance of dancing.
 - b. Macdonnel: 'India's Past,' p. 99.

c. Bharata, the brother of Rāma, the hero of the great epic Rāmāyaṇa, Bharata, the son of Śakuntala (mentioned in the Purāṇas as the ruler of India), and Jaḍa Bharata, the brahmin recluse referred to in Bhāgavatam, are some of the great persons who bore this name.

A very peculiar difficulty arises out of the fact that the name 'Bharata' had become a common noun even before the time of the Nāṭya Śāstra. Probably the author of our work came to be called Bharata on account of his mastery of the Nāṭya Śāstra. Vēdānta Dēsikar, the great Vaiṣṇavaite philosopher in his Saṅkalpa Sūryōdaya suggests that the word Bharata might be an acrostic of the initial syllables of the words Bhāva (Idea) Rāga (Tune) and Tāla (Timing). The implication seems to be that the name Bharata is merely a concept of the highest degree of abstraction symbolising the dance with all its accompaniments.

Bharata as a common noun means (1) Nāṭya Śāstra, (2) Naṭa or actor, (3) son of Bharata Rṣi and (4) Dancing.

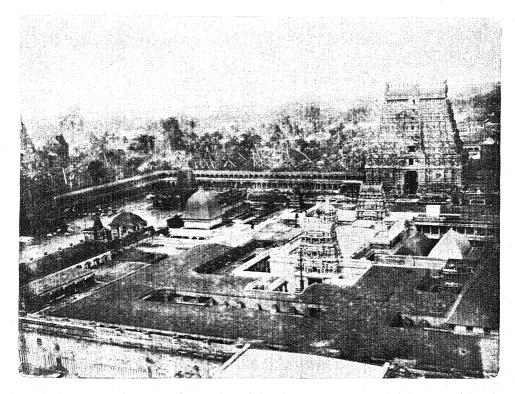
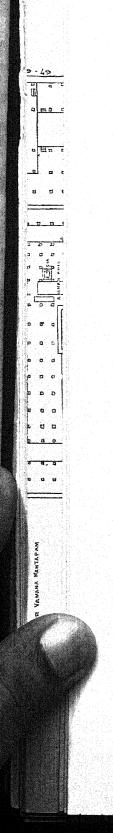


Fig. 2.

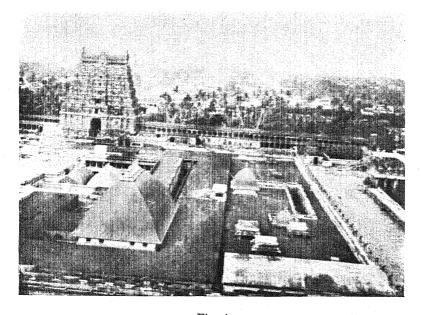
The Great Temple of Śiva Naṭarāja at Cidambaram

(A General view of the Central Shrine)





 $\label{eq:Fig. 3.} \mbox{A view of the Great Temple with the \hat{s}ivaganga Tank in the fore-ground.}$



 $$\operatorname{Fig.}$4.$ A General View of the Great Temple with the Southern Göpuram in the back-ground.

Bharata quotes Pānini in the chapter on letters.^a This affords us some foundation for assuming that Bharata belongs to the post-Pānini period.

A. B. Keith contends that the *Nātya Śāstra* contains here and there reminiscences of the sūtra style, but it has passed over on the whole to a different form of composition namely that of the slōkas. From these we may conclude that the Nātya Śāstra may be placed immediately after the age of Sūtra style of composition.^b

ABHINAVA GUPTĀCĀRYA

When from Bharata Muni we turn to Abhinava Guptācārya, the great commentator of the Nāṭya Śāstra, we are fortunately on more certain grounds. Ācārya was a Brahmin scholar of Kāṣmīr, versed in philosophy, theology, grammar, rhetoric and poetics. He is believed to have composed no less than twenty-three original works and commentaries in Samskṛt. His commentary on the Bharata Nāṭya Śāstra is by itself a masterly treatise on dancing, expounding the various schools of Nāṭya and elaborately supplementing the text. In Ācārya's famous commentary, Lōcana, on Ānandavardhana's Dhvanyālōka, there is a note which says that he (Abhinava Gupta) lived at the beginning of the 11th century. The basis of the date is the verse;

'Yugāmśē Tidhi Śaśi Jaladhisthe'

which occurs in the colophon to the work of Abhinava known as *Pratyabhigna Vimarsa*. According to poetic conventions we have to interpret this verse as follows: *tidhi* is 15, *śaśi* is 1, *jaladhi* is 4. Reading the figures backwards we get the date as 4115 of the Kaliyuga which corresponds to 1014 A.D.

Keith and Weber are also of opinion that Abhinava Gupta flourished about the end of the tenth century A.D.

THE NĀŢYA ŚĀSTRA

No great stretch of imagination is needed to realise that the $N\bar{a}tya$ $S\bar{a}stra$ of Bharata with its exquisite finish, accurate technique, superb

a. Bharata in estimating the value of letters originating from the throat, palate etc., quotes from Sanjña Parichchēda of Pānini. Bhavabhuti mentions Bharata as the author of Sūtras in the Fourth Act of Uttara Rāma Carita.

b. Bharata is also called the author of Sūtras. His ślōka style of composition is designated Sūtra for the purpose of conferring dignity and authority on his work.

o Ba

style, and encyclopaedic range of information could not have come into existence save as the culmination of a long and well established tradition in the practice of dancing. Bharata Muni himself often refers to other authors by introducing such expressions as, 'whereas others say', 'according to a different school' etc.^a That there was an attempt made before the age of Bharata to systematise the art of dancing goes without saying, but the crowning laurels for evolving a logical technique of dramaturgy out of the mass of material that was available go to Bharata and Bharata alone.

The Nātya Śāstra is a monumental work dealing with drama, music, aesthetics, rhetoric, grammar and allied subjects as well as dancing. This masterpiece of dramaturgy is divided into 36 Adhyāyas or chapters.b The first chapter, appropriately enough, narrates the legend connected with the birth of dancing. Indra approached Brahma and besought the great Creator for a Vēda which might be made accessible to those who were prohibited from studying the four Vedas. Thereupon Brahma created the Nāṭya Vēda and entrusted Bharata with the task of popularising it among mortals. The great Muni trained his hundred sons and disciples, each in the part for which he was best fitted, but he discovered that certain aspects of the dance could be expounded only by women.c Faced with this difficulty, he had perforce to approach Brahma who immediately created the Apsarasās (Celestial nymphs). Equipped now with the full complement of dancers and with a celestial orchestra, Bharata waited on Brahma. Caturmukha (Brahma) directed the Muni to make his debut at the Indra Dhvaja (Flag-staff) festival. In obedience to Brahma's orders Bharata proceeded to the place of worship and commenced the performance, but there, to his dismay, was, with his dancers, frozen into stillness by the magic incantation of

a. As we have already pointed out, Śilāli and Kṛśāśva are mentioned by Pānini as authors of Naṭa Śūtras that were in popular usage before the age of the Nāṭya Śāstra. Abhinava Gupta mentions frequently in his commentary that schools of thought other than that of Bharata were in existence.

b. The editions of the Nāṭya Śāstra in the Niṛṇayasāgara and the Gaekwad series contain 37 chapters; Abhinava Gupta however states that the work consists of only 36 chapters. The 37th chapter is therefore either an interpolation or a part of the 36th chapter separated and numbered as 37.

c. The four modes of dramatic style are Kaiśikhi, Bhāratī, Sāttvati and Ārabhatī. The first, Kaiśikhi, is the most polished performance without any bustle or tumult. The dancer of Kaiśikhi should be neatly and modestly dressed; women alone are fit to expound this type of dance. Bhāratī is characterised by rhetorical flourish; Sāttvati expresses emotions; and Ārabhatī is used to indicate tumultuous situations.

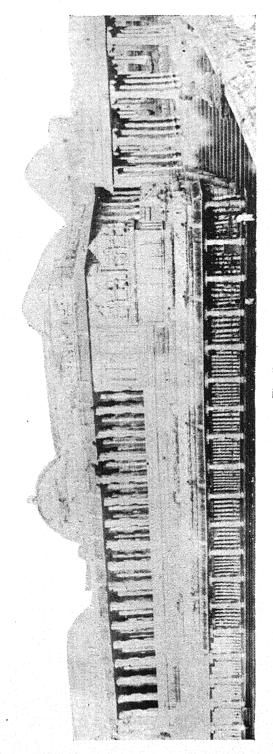


Fig. 5. The Hall with a Thousand Pillars.

o Ha SENA MANTAPAM

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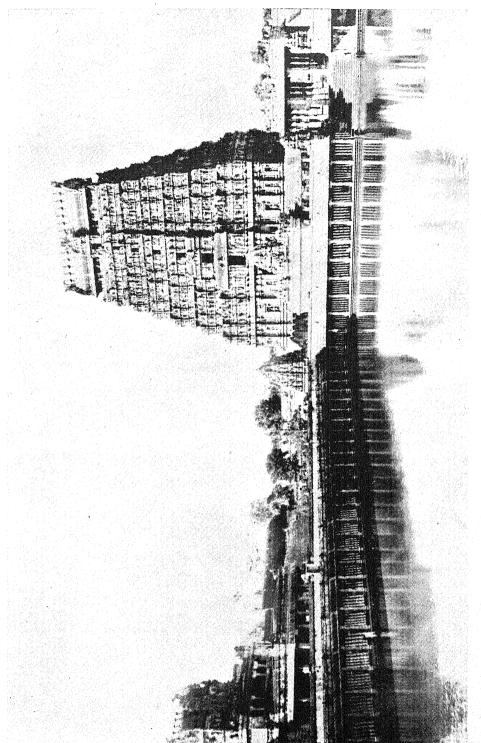


Fig. 6.

The Northern Gopuram with the Sivaganga Tank in the fore-ground.



Fig. 7.
The Western Göpuram.

the Titans who were present at the festival. Indra immediately came to the rescue of Bharata, and seizing the very Banner (Jarjara) which was the object of worship hurled it at the demons and routed them completely. The Gods, greatly delighted at the discomfiture of the Titans, ruled that thereafter all the preliminary rites performed on the stage should be called Jarjara.^a

Brahma then commanded Viśvakarma (the divine architect) to erect a suitable theatre for the mighty Bharata and his gallant dancers. The theatreb was duly built and consecrated. With this incident we come to the end of the first chapter.

Before we pass on, we might with profit note the following incident which reveals the interpretation of the dance from the Hindu point of view:

"When, however, the Dānavas (Titans) found that the drama depicted their own defeat, they remonstrated with Brahma, and this afforded occasion for an explanation of the true character and significance of dramatic art, not to flatter any party, but to represent the true and essential nature of the world. Brahma explains to the Danavas;

'This play is not merely for your pleasure or the pleasure of the Devas (Celestials) but exhibits mood (Bhava) for all the three worlds. I made this play as following the movement of the world, whether in work or play, profit, peace, laughter, battle, lust or slaughter; yielding the fruit of righteousness to those who follow the moral law, pleasure to those who follow lust, a restraint for the unruly, a discipline for the followers of a rule, creating vigour in the impotent, zeal in warriors, wisdom in the ignorant, learning in scholars, affording sport to kings, endurance to the sorrow-stricken, profit to those who seek advantage, courage to the broken willed: replete with the diverse moods, informed with the varying passions of the soul, linked to the deeds of all mankind, the best, the middling and the low, affording, excellent counsel, pastime, weal and all else."c

Thus ends the introductory chapter of the Nāṭya Śāstra.

It appears that even in Bharata's time this great art degenerated to the level of vulgar rustic performances of the type of Silpaka and Dōm-

a. These preliminary rites (known as Pūrva Ranga) were initiated by God Siva after the obstructionist tactics of the Titans. These are performed for the success of the play and to ward off evil influences. Vide App. F.

b. Vide App. D.

c. A. K. Coomaraswamy: 'Mirror of Gesture', p. 2.

baka,^a losing all the dance's original sanctity and dignity. The progeny of Bharata who were responsible for the degradation of such a noble form of expression were cursed by the Rsis of the day. In great indignation they pronounced the following anathema; 'Let the abused knowledge (Dancing) perish. Ye (progeny of Bharata) shall be devoid of Brahminism. Your progeny shall be unclean and they shall become Nartakas (Dancers) biding the pleasure of others and eking out their livelihood by their women and children.' Bharata implored the Rsis to withdraw the curse, but they were unmoved. However, on Bharata's passionate pleading, they lifted the curse laid on the art but confirmed that relating to the degeneracy of the Nartakas.^b

II

THE TEMPLE OF SIVA NAȚARĀJA AT CIDAMBARAM.

Despite the wealth of epigraphs, inscriptions, traditions, and references in classical literature bearing on the temple of Śrī Naṭarāja at Cidambaram,^c it is exceedingly difficult to determine the date of origin of the famous shrine. Tradition has it that the fane was built by God himself. The lives of the two great devotees Vyāghrapāda and Patañjali figure so prominently in the traditions of the temple that we may give here a brief account of them. The Kōyilpurāṇam of Umāpathi Śivācāryad describes in beautiful language the stories woven round the revered names of Vyāghrapāda and Patañjali.

Vyāghrapāda, the son of a brahmin hermit of Benares, acquired, even while very young, remarkable proficiency in the Vēdas. Learning from his father that of all the manifestations of Śiva on the earth, that at Cidambaram is the most sacred, he conceived a desire to visit Tillai

a. Silpaka and Dombaka are types of very vulgar dramatic representation including the black art and other despised practices in their themes.

b. The incident of the curse is the sole theme of the 37th chapter of the Nāṭya Sāstra. It is regrettable that the dance should have fallen into disrepute even in Bharata's days. Probably the personal conduct of the dancers was responsible for the contempt with which they were held by respectable society.

c. Națarāja means Lord of Dance. The idol at Cidambaram represents Siva in his dancing aspect.

d. Śivācārya was a great Śaiva schoolman who lived in the 13th century A.D.

'Kōyilpurāṇam' literally means 'Purāṇa or History of the Kōyil or temple'. Kōyil is a general name in Tamil signifying a temple. "The Kōyil" always refers to the Cidambaram temple because of its supreme sanctity.

(Cidambaram). After a long and arduous journey, he reached the forest of Tillai and settled on the banks of the Sivaganga tank. In his zeal for the worship of Siva he would penetrate into inaccessible places to gather flowers in the early hours of the morning. Very soon he realised that unless he climbed up tall and slippery trees he could not secure those flowers that were the favourites of the great Deity. Moreover his sight was failing. So he prayed to God to endow him with the feet and the keen eyes of a tiger so that he could climb up the trees and gather the flowers for worship. His prayer was granted and from that day the great ascetic came to be known as Vyāghrapāda (tiger-footed) and the place of his worship as Puliyūr (tiger-town).

The Patañjali myth appears to be much more ancient than that of Vyāghrapāda since it deals with the very origin of the Siva Linga in the innermost shrine of the temple. The story begins with the visit of Vișnu to Kailās to worship Siva. The great Deity told Vișnu that a group of heretic Rsis were living in the forest of Taragam and that he intended to go there to convert them. Visnu consented to accompany Siva on his proselytising mission. Together they entered the forest, Siva disguised as a mendicant, and Vișnu as his wife. The Rsis suspecting some danger to themselves immediately raised an Abhicara Homa (Sacrificial Fire) to destroy the intruders. A fierce tiger emerged from the fire and rushed upon Siva, who seized it, and tearing off its skin, wore it as a mantle. The Rsis continued their sacrifice, and there came out a huge serpent which Siva seized and coiled round his neck as an ornament. Thereafter the mighty God began his mystic dance. Undismayed by the futility of their attempts, the Rsis continued their incantations, which brought into existence the black dwarf Muyalagan. Siva crushed this vile creature under his sacred foot and keeping him writhing on the ground, continued his dance which was witnessed by all the gods. The heretics acknowledged Siva as their Lord and thenceforward became his fervent devotees.

After the successful completion of their mission, Siva and Viṣṇu returned to Kailās. Ādiśēṣa, the thousand-headed serpent who serves as the couch of Viṣṇu, was so enchanted by Viṣṇu's recital of the great dance of Siva at Tillai, that he prayed to Siva to grant him the beatific vision of the dance. Mahēśvara (Siva) directed Ādiśēṣa to go to Cidambaram and to await his second visit to the sacred shrine. Accordingly Ādiśēṣa, transforming himself into half-man and half-snake went to Tillai forest, and in the company of Vyāghrapāda awaited the descent of Siva.

The second visit of Siva is associated with an interesting local legend. According to the story current in Cidambaram there were at

first two shrines, one dedicated to Siva and the other to the goddess Kāli inside the precincts of the temple. When Siva came down to grant his boon to his devotee, Kāli would not permit him to enter the Nrtta Sabha.^a Thereupon Siva entered into a dancing contest with Kāli and it was agreed that whichsoever was vanquished should relinquish all claims over the shrine and leave the town. Then began the great dance in the presence of the devotees at the spot where the Nrtta Sabha now stands. After a fairly equal contest for a long time, Naṭarāja resorted to the pose in which he shot up his right leg straight above his head. Kāli would not, though she could have imitated this pose (being after all a modest deity of the gentle sex). Consequently she had to acknowledge her defeat. Thenceforward she left the shrine and took up her abode on the outskirts of the town.^b

When we leave behind myth and tradition and enter the realm of fact, we realise that there is insufficient material for building up a reliable history of the temple. Our difficulty is enhanced by the fact that the temple does not belong to one age, but grew up through a period spread over 1300 years (from 6th to 19th century A.D.). The first historical incident of any importance connected with the temple is the visit of Simhavarman who made a long pilgrimage to Cidambaram in order to get himself cured of leprosy. We are told that he bathed in the Sivaganga tank and that his body thus free of the fell disease acquired a golden hue. He was thereafter known as Hiranya Varman. Out of gratitude to the God for the benefit he received he built several Manṭapams and Prākāras round the central shrine of Śrī Naṭarāja.

Ferguson, speaking of the temple in his "History of Indian and Eastern Architecture," says: 'The oldest thing now existing here is a little shrine in the innermost enclosure. A porch of fifty six-pillars about eight feet high and most delicately carved, ornamented with dancing figures more graceful and more elegantly executed than any others of their class, so far as I know in South India. It is the Nṛtta or Nṛtya Sabha the hall of dance.' 'In front of the central shrine is one of very unusual architecture, with a tall copper roof, which I have no doubt, represents or is the Golden or Kanaka Sabha, and in front of this is a Gōpuram and pillared porch making up what seems to have been the original

a. Nṛtta Sabha is the Hall of Dance. This is one of the five halls in the shrine of Natarāja. The Kanaka Sabha (the Golden Hall), Rāja Sabha (the Royal Hall), Dēva Sabha (the Divine Hall) and Cit Sabha (the Hall of Realisation) are the other four.

b. At the present day the temple of Kāli is situated just outside the town.

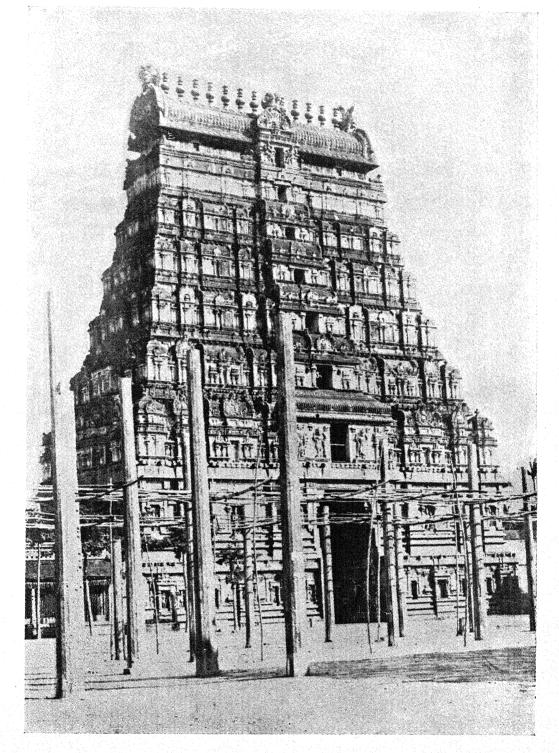
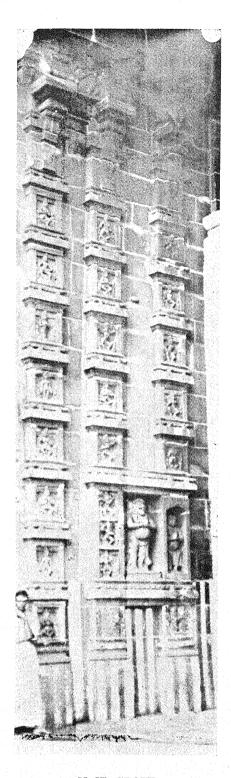
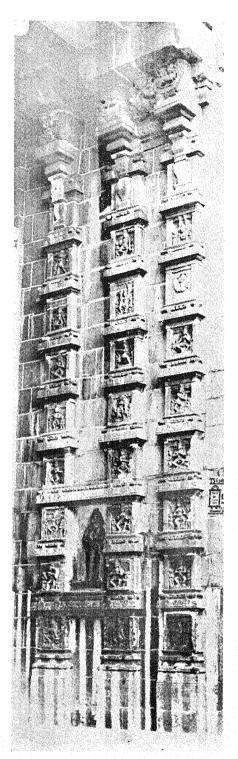


Fig. 8.
The Eastern Göpuram.





N. W. GROUP.

S. W. GROUP. Fig. 9.

Two groups of projecting pillars in the Eastern Göpuram containing the $$\operatorname{\textsc{Dance}}$$ Sculptures.

temple.'a The shrine of Natarāja is built of wood which is a clear proof of its antiquity. The Cit Sabha and Kanaka Sabha are enclosed by a wall separating them from the sanctum sanctorum and bearing inscriptions relating to Vikrama Cōla. It is round this central shrine, which according to Ferguson may be dated back to the 10th century that the temple gradually grew up. The shrine of Parvati, the Hall of the thousand pillars, and the temple of Subrahmanya belong to a later age.

The great gōpurams of the temple appear to have been built by different kings at different periods. That the northern gōpuram was built by Kṛṣṇa Dēva Rāya of Vijayanagar is evident from his own inscriptions^b in the temple. Another epigraph of the Vijayanagar Kings says that, while the other gōpuras were built by crowned Kings, the northern gōpuram was built by God himself. The Eastern gōpuram seems to have been built by the Pallava Chief Kōpperuñjinga Dēva, and renovated by Subbammal, the sister of the great South Indian educational benefactor Pacciappa Mudaliar. (1754-1794).

That the Southern gopuram must have been the work of a Pāṇḍya king may be inferred from the Pāṇḍyan crest, the fish, on the cross stone, connecting the right and the left niches of the Tower.c

'Although the temple has been aggregated at different ages, and has grown by accident rather than design, yet the whole structure is well balanced and symmetrically arranged round the Sivaganga Tank.'

THE SCULPTURED KARANAS IN THE TEMPLE.

The one hundred and eight Karaṇas described by Bharata Muni are sculptured on the walls flanking the passages in the great Gōpurams of the temple. These sculptures are located in niches cut out of blocks of granite and arranged one over the other so as to form pillars projecting from the walls of the gōpurams. In each Tower there are fourteen of these pillars, seven on either side of the entrance. In the Eastern gōpuram (the gōpuram with which we are specially concerned) these pillars are grouped as follows: three on the North-west, four on the North-east, four on the South-east and three on the South-west. The first group on the North-west (Fig. 10) has certain special characteristics. While all the other pillars are divided uniformly into eight compartments each and contain nothing but dance poses, the pillars in the North-west group are irregular in

a. Ferguson: 'History of Indian and Eastern Architecture', p. 373.

b. Madras Epigraphical Report. 1914.

c. Annamalai University Journal, Vols. I and II.

division and present certain sculptures that are not relevant to our purpose.^a The second pillar in this group contains nine niches; three of these, numbers 17, 18 and 20 (Fig. 10) are crowded into the space which should normally contain only two karanas. The third pillar in this group has only seven niches, and the last niche but one, No. 27, contains an image which is of no interest to us. The sculptures in Nos. 23 and 24 have been obliterated but enough remains to show that they are not dance poses.

When the superfluous figures in niches 21, 23 and 24 as well as those in 112 are eliminated, it is found that the number of dance poses carved in the pillars is 108, and this is exactly the number of Karaṇas described by Bharata Muni.

The dancing figure inside each niche is 1' 2½" high while the drummer and the Nata are only 9" high. The diminutive sizes of these latter figures produce the effect of giving the necessary prominence to the danseuse and of keeping the musicians, the timers, the conductor and others in the background.

In the frame work, immediately above each Karaṇa, the appropriate descriptive verse taken from the *Nāṭya Śāstra* of Bharata Muni is inscribed. Ninety three of these inscriptions are easily identifiable. But the remaining fifteen, viz., those relating to Karaṇas in niches 18, 20, 78, 79, 85, 86, 87, 90, 93, 104, 105, 108, 109, 110 and 111 have been either completely obliterated or rendered hopelessly illegible. The inscriptions relating to 18 and 20 are found in the main wall to the right of the niches. As for the other thirteen, we have been able to identify them from the inscriptions over corresponding Karaṇas in the Western gōpuram.

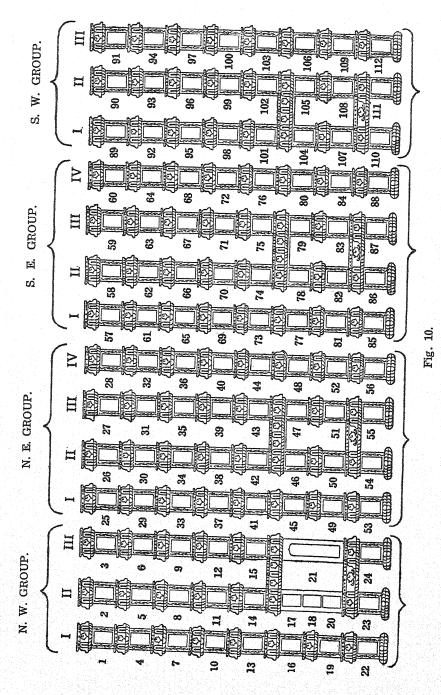
Not only have the inscriptions been defaced in several cases but also the very sculptures themselves have been considerably damaged. For purposes of illustration we had, as in the case of the inscriptions, to go to the Western gopuram for aid.c

Compartment 112 contains the images of the sculptors with their measuring rod (Fig. 12). Local tradition asserts that the carved repre-

a. Vide also Madras Epigraphical Report. 1914.

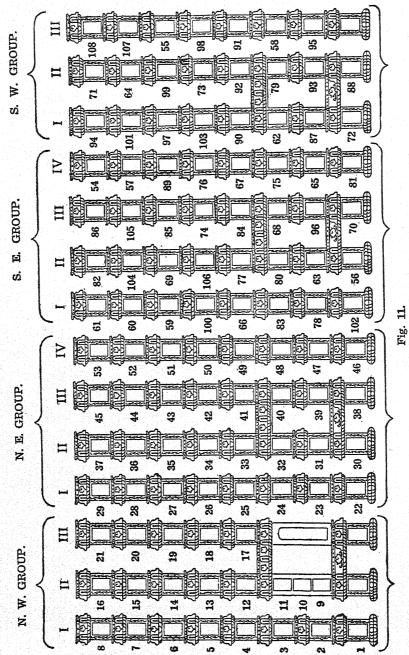
b. The danseuse should occupy the centre of the stage, the Nata should stand behind her, the timers and drummers on either side of the Nata with the musicians between them, and the drone should stand behind the musicians. (Abhinaya Darpana of Nandikeśvara, Vs. 24 and 25.)

c. The 108 Karanas are sculptured in all the four gopurams, but the inscriptions are found only in the Eastern and Western towers.



A schematic representation of pillars in the Eastern Göpuram containing the Sculptured Dance Poses.

<u>a</u> | F = 0



A schematic representation of pillars in the Eastern Göpuram containing the Sculptured Dance Poses.

(The numbering corresponds to the numbering of the Karanas in Chapter II.)

sentation of the rod which is nearly $8\frac{1}{2}$ " in length and is divided into six parts is an exact replica of that used by the builders, and that it is the unit, in terms of which all the calculations for planning and constructing the colossal structure were made.

An examination of the numbering in Fig. 11 reveals that on the Northern wall, both on the Eastern and Western sides, the dance poses are arranged in the order enumerated by Bharata Muni. Curiously enough, the sculptors seem to have arranged the Karaṇas from the bottom upwards. On the Southern wall, there is utter lack of order. As we have already pointed out, this gōpuram is believed to have been built by Kōpperuñjinga Dēva (1250) and it was renovated by the sister of Pacciappa Mudaliar. The renovators, it is suggested, through ignorance and carelessness, so displaced the Karaṇas that it is now impossible to trace any sequence through them on the Southern side.

ŚIVA NAŢARĀJA'S DANCE

It is but in the fitness of things that Kōpperunjinga Dēva, should have chosen for the sculptural illustration of the Nāṭya Śāstra the walls of this famous temple, where Śrī Naṭarāja dances his cosmic dance, the right foot trampling down Muyalaga and the left raised in the Kuncita Pāda. with one right hand sounding the cosmic drum, the other in Abhaya Hasta, with one left hand holding the flame, and the other in Danda hasta. With a beatific face, beaming with smiling glances and radiating love and grace, he overlooks all the creatures of the Universe.

"This dance which is known as the Nadanta Dance was originally performed at Cidambaram, the centre of the Universe, when Siva overcame the heretic Rsis of the Tillai forest. This dance forms the motif of all the South Indian bronze images of Naṭarāja. The images represent Siva dancing, having four hands, with braided and jewelled hair, of which the lower locks are whirling in the dance. In his hair may be seen a writhing cobra, a skull, and the mermaid figure of Ganga.

a. Vide Madras Epigraphical Report. 1914.

c. Cidambaram is 154 miles to the south of Madras on the pilgrim line.

b. This explanation is not convincing. If the sculptors responsible for renovating the tower could understand and follow the proper order on the Northern wall, why should they have been so perverse as to pile up the figures on the Southern wall in utter confusion. We venture to suggest that the artisans who worked on the Northern wall were not the same as those who built the Southern wall and that the latter were ignorant of the Nāṭya Śastra.

Upon it rests the crescent moon and it is covered with a wreath of Cassia leaves. In his right ear he wears a man's ear-ring, a woman's in the left; he is adorned with necklaces and armlets, a jewelled belt, anklets, bracelets, finger and toe rings. The chief part of his dress consists of tightly fitting breeches, and he wears also a fluttering scarf and a sacred thread."

'It may not be out of place to call attention to the grandeur of this conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of these risi artists who first conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the philosopher, the lover, and the artist of all ages and all centuries. How supremely great in power and grace this dancing image must appear to all those who have striven in plastic forms to give expression to their intuition of life.......No artist of to-day, however great, could more exactly and more wisely create an image of that energy which science must postulate behind all phenomena . . . It is not strange that the figure of Nataraja has commanded the adoration of so many generations past; familiar with all scepticism, expert in tracing all beliefs to primitive superstitions, explorers of the infinitely great and infinitely small, we are worshippers of Nataraja still.'a

III

THE ARGUMENT OF TANDAVA LAKSANAM

Brahma and Bharata supplicate Siva for a knowledge of dancing. Thereupon the Lord of the worlds bids Taṇḍu initiate His devotees into the secrets of the difficult art. The thirty-two Aṅgahāras, one hundred and eight Karaṇas and four Rēcakas are enumerated and described in detail by Taṇḍu. Certain rules relating to dancing and to its musical accompaniments are then discussed. The chapter concludes with a blessing on those who devote themselves to dancing in a spirit of selflessness.

IV

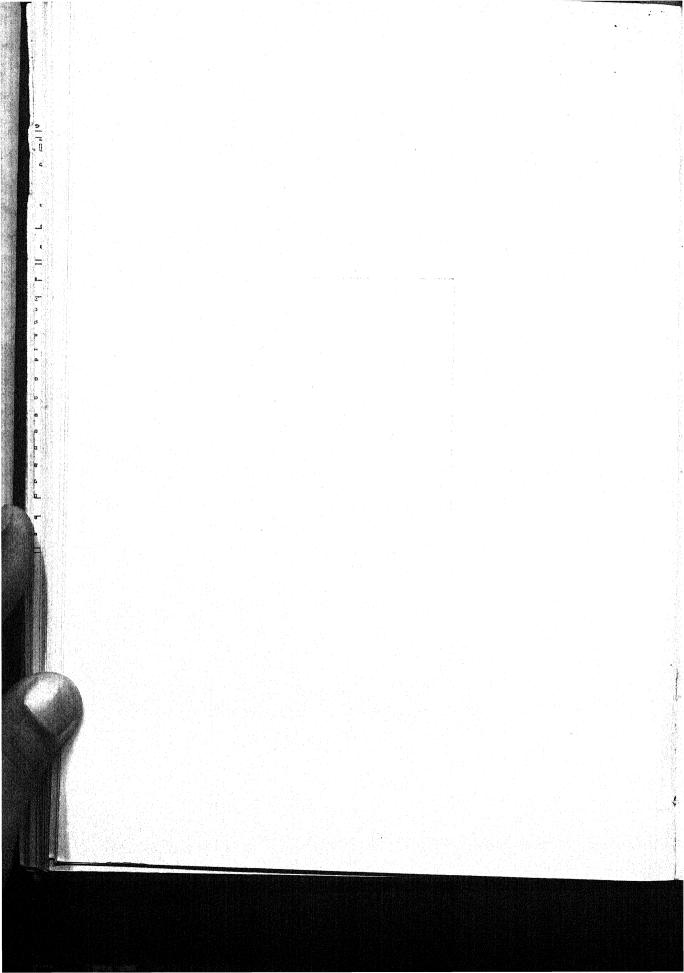
SOME REFLECTIONS ON ABHINAYA

The definitions of the dance poses in terms of the highly evolved and perfected technical expressions might, at first glance, baffle the

a. A. K. Coomaraswamy: 'Dance of Siva,' pp. 56-66.



Fig. 12.
The Sculptors.



understanding of the lay reader. It is true that Bharata has followed an apparently unnatural order in discussing the great topic of Abhinaya. The Karanas are defined in the fourth chapter, while the technical terms used so profusely in the definitions are explained only in the eighth, ninth, tenth and eleventh chapters. The most surprising fact is that these explanations are couched in such simple language that, if the learned author had only rearranged the chapters so that the fourth chapter came after the eleventh, then, even the uninitiated would have no difficulty in following the exposition. Granting that the Nāṭya Sāṣtra with all its thirty-six chapters is to be read in its entirety and with the help of Abhinaya's commentary, even then, it would only be logical, to say the least, to introduce the definitions after elucidating the terms in which they are couched. Save for this discrepancy in the arrangement of the chapters, the treatment of dancing by Bharata is exhaustive and scientific.

Bharata discusses Abhinaya^a under four main heads, namely Āngika, Vācika, Āhārya and Sāttvika. The first deals with the poses of the body, and the second with vocal expressions; costumes, ornamentation and other adventitious appendages to dancing are dealt with under the third division, and mental states and their expression in the fourth^b Āngika Abhinaya is divided into Śārīra (that which relates to the body and its limbs). Mukhaja (that which relates to facial expression) and Cēṣṭa (that which relates to movement). Śārīra Āngika consists of the poses of the head, chest, hands, side, waist and legs. These six organs are known as Āngas (or major limbs) in the technical language of Abhinaya. These Āngas have certain Upāngas or Pratyāngas.^c The movements of the Āngas and Upāngas are described with meticulous care by Bharata in the Nāṭya Śāstra.

Bharata, in the eighth chapter of the Nātya Śāstra, describes thirteen poses of the head, thirty-six kinds of glances, nine different

a. (Abhinaya literally means, "that which leads to or points to (an idea)." 'The root ni with the prefix abhi implies "exposition", and the word Abhinaya is used in this sense. According to another book Abhinaya is so called because it evokes Rasa in the audience.' A. K. Coomaraswamy Mirror of Gesture, p. 17.

b. Āṅgika is dealt with in chapters 8-13, Vācika chapters 13-18, Āhārya in chapter 19 and Sāttvika in chapter 7 of the Nāṭya Śāstra.

c. Bharata does not make any distinction between Upānga and Pratyanga. Nandikēśvara in his Darpaṇa distinguishes between Upānga and Pratyanga. The shoulder-heads, arms, back, belly, thighs, and calves are Pratyangas the eye-balls, eye-lids, pupils, eye-brows, temples, nose, cheeks and lower lip are Upāngas. As the Upāngas are merely component parts of the Āngas, they might with justification be classed as Pratyāngas.

movements of the eye-ball, nine types of action of the eye-lids and seven of the eye brows, seven kinds of nose movements, six poses of the cheek region, six movements each of the lower lip, chin and mouth and four types of Mukhaja (colouration of the face).

Grīva (the neck) is not looked upon by Bharata as an Āṅga, but only as a Pratyāṅga of the head. So he concludes the eighth chapter with a discussion of the nine poses of the neck. The ninth chapter describes twenty-four single-handed poses, thirteen double-handed poses, and twenty-seven Nrtta Hastasa and the various poses of the chest, the belly, the sides, the waist, the thighs, the knees, the calves and the feet. The poses of the feet, both on the ground and above the ground, and the several combinations of these, the various kinds of gaits, and the distance at which the feet should be placed in a given body-pose are all discussed in the tenth and eleventh chapters and this concludes the exposition of the great topic of Āṅgikabhinaya.^b

The minute analysis of the movements of the body and its limbs, and the rigid rules which govern every little pose in Hindu dancing will doubtless strike the student of Indian art as extraordinary. But it should be remembered that 'Indian acting or dancing—the same word Nātya covers both ideas—is a deliberate art. Nothing is left to chance; the actor no more yields to the impulse of the moment in gesture than in the spoken words . . . Precisely as the text of the play remains the same whoever the actor may be so there is no reason why an accepted gesture language should be varied with a view to set off the actor's personality. It is the action not the actor which is essential to dramatic art. Under these conditions, of course, there is no room for any amateur upon the stage. In fact the amateur does not exist in Oriental Art.'c

Not only are the rules governing every pose and every little movement in Hindu dancing rigid and exacting, but very exacting also are the demands made of the person of the danseuse. "The danseuse (nar-

a. Single-handed (Asamyuta) and double-handed (Samyuta) poses are meant for use in Nātya, whereas Nṛtta Hastas are to be used in Nṛtta. Brahma created only the Nātya Vēda and not the Nṛtta, which is only an embellishment adding grace and polish to Nātya. The question is asked pointedly in IV. 268-9 'Nātya was created for the proper perception of the meaning of Kāvya (poetical work); what then is the purpose of Nṛtta, which does not aim at the elucidation of the meaning of the text and which does not need music as an accompaniment?' The answer is given in IV, 270-3 "Nṛtta enhances the beauty of singing. It is attractive in itself. It is exhibited on auspicious occasions. It is practised as a source of merriment."

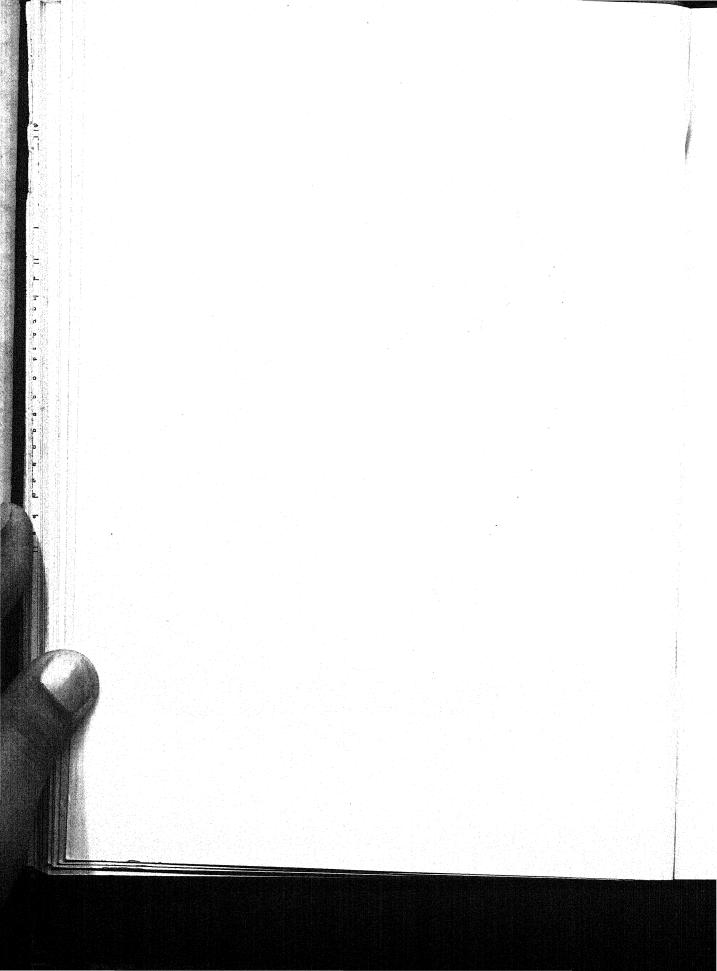
b. Vide Appendix E for a detailed enumeration of the poses.

c. A. K. Coomaraswamy: "Mirror of gesture", p. 3.



Fig. 13. Śri Natarāja.

(From a bronze image in the Madras Museum.) (Reproduced with the kind permission of the Supdt., Govt. Museum, Madras.)

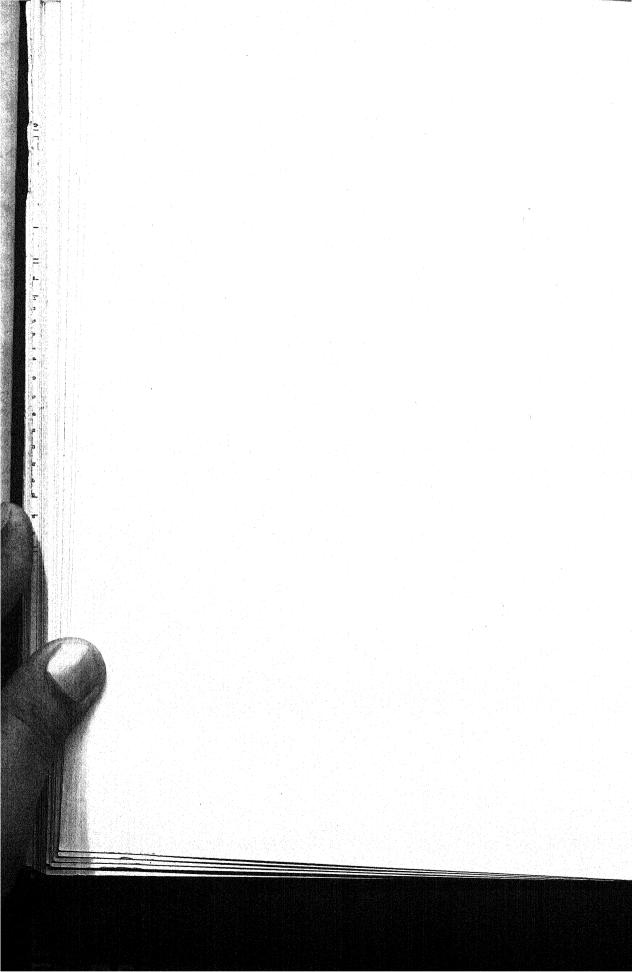




Śri Naţarāja.

(From a bronze image in the Madras Museum.)

(Reproduced with the kind permission of the Supdt., Govt. Museum, Madras.)



taki) should be very lovely, young, with full round breasts, self-confident, charming agreeable, dexterous in handling the critical passages, skilled in steps and rhythms, quite at home on the stage, expert in gesture, with wide-open eyes, able to follow song and instruments and rhythm, adorned with costly jewels, with a charming face, neither very stout nor very thin, nor very tall nor very short."a The audience before whom the nartaki is to exhibit her art is a select and exclusive body of highly accomplished men learned in the science of dancing. The uncultured man ignorant of the laws of Abhinaya has no place there. Such a person is simply non-existent in the world of Nātya. That the possibility of a lay audience is not contemplated at all by the exponents of dancing points to the high level of general culture in ancient India and possibly also to the fact that a knowledge of the principles of dancing had filtered down to the masses. It is not surprising then that under the patronage of a highly cultured, discriminating and sympathetic audience, Nātya reached such a high level of perfection that the danseuse could, through the gesture language, make as eloquent and wide-spread an appeal as the orator through the spoken language.

It has already been pointed out that when once the actions of the Āṅgas and Pratyāṅgas are grasped, the apparently obscure definitions of the Karanas and the Angahāras may be easily understood, for a Karana is produced by the "combination of several Anga and Pratyānga poses, and an Āngahāra by a combination of several Karanas. A combination of the prescribed position (Sthānaka), the gait (Cāri) and the hand pose (Nrtta Hasta)" says Bharata, "constitutes a Karana." (IV. 59). "A Karana in dance is the co-ordination of the movements of the hand and the foot." (IV 30). "The Caris and Nrtta Hastas referred to here constitute a prime unit and the Karanas arise out of these" (IV-173). "A single unit of action consists of two Karanas. The Angaharas arise out of a combination of either two, three or four of these units." (IV-31). In a Karana the body as a whole is in one fixed position (or Sthānaka), while in an Angahāra there is frequent change of Sthānaka.b

It is worth while reminding ourselves that the Karanas and Angahāras are only the fundamental poses, and are, in a way abstract.

a. A. K. Coomaraswamy: "Mirror of gesture", p. 16.

b. Amara, the great Samskrt lexicographer, gives an accurate definition of Angahāra: "Angahāra consists in the varied dispositions of the body." In his commentary on IV-19, Abhinaya Gupta says, "placing the limbs in different suitable positions is Angahāra." He also gives a derivation of the word, "As these practices relate to Hara (Siva), they are called Hāras."

When any particular theme such as the "Boyhood of Kṛṣṇa" is being enacted, the poses appropriate to the concrete situation have to be danced in the proper sequence by a danseuse skilled in the performance of Karaṇas and Aṅgahāras. The nartaki might sit and make her Abhinaya, (in which case the dance is called Lāsya) or she might stand and gesticulate, (in which case the performance is called Tāṇḍava).

From the moment the *danseuse* enters on the stage until she makes her exit she has to regulate her movements in strict accordance with the rules laid down in the code of dancing. Even the musical accompaniments are controlled by rigid rules. Everything is planned scientifically and nothing is left to chance or to the momentary inspiration of the actor. The cultural background which produced such refinement in art must have been of a very high order indeed.

It is a matter for keen regret that the noble art of dancing should through the misconduct of its exponents, have fallen on evil days and sunk into oblivion. But the present situation is not without some sign of hope. In the general artistic renaissance that is taking place in our country it is hoped that Abhinaya will come into its own and shine forth in all its pristine glory.

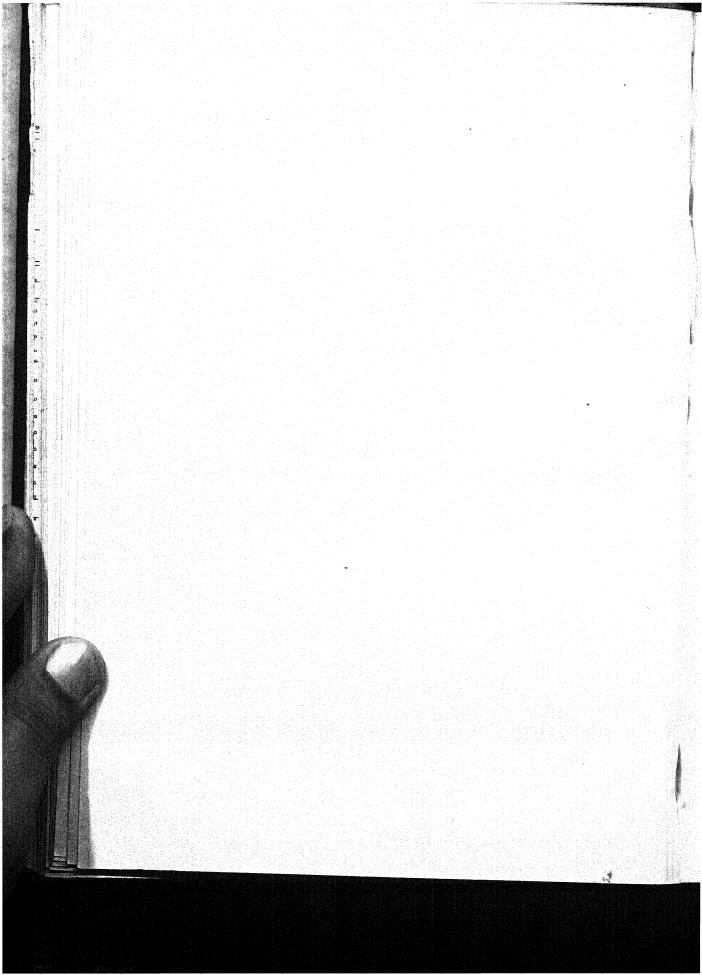
V THE DIACRITICAL MARKS

After a careful comparison of the various types of diacritical marking in usage at present, it was decided to adopt the following system:

The scheme of transliteration.

अ	आ	₹.	\$	उ	ऊ	邪	ऋ	
а	ā	1	ī	u	ũ	ŗ	ţ	
ल !	प् ē	पे	ओ ō	ओ				
	е	ai	0	au.				
क	ख	ग	ঘ	ক্ত	ਚ	छ	্য	
k	kh	g	gh	'n	С	ন্ত ch	j	
哥 jh	স ñ	ट	ਤ ṭh	ड	ढ	ण	त	
jh	ñ	ţ	ţh	đ	фh	ů	t	
থ	द्	घ	न	प	फ	ब	भ	
th	d	dh	n	р	ph	b	bh	
म	य	₹	ल	व	श ś	ব	स	ह
m	У	r	1	v	Ś	ş	s	h.

TANDAVA LAKSANAM



CHAPTER II

TANDAVA LAKSANAM a

Having thus worshipped (the Ranga Daivatas), I addressed Pitāmaha (Brahma) (and said), 'Lord, command quickly what performance should be enacted.' Verse 1.

Thereupon the Lord said, 'Perform Amrta Mandhanad. It is very exhilarating and delightful to the Gods. This Samavakārae is capable of securing Dharma, Ardha and Kāmaf. O, Learned Man, let this drama composed by me be enacted.'

Vs. 2 & 3.

When the Samavakāra was enacted the Gods as well as the Titans were pleased.

Some time thereafter the Lotus-born (Brahma) said, 'We shall exhibit this Nāṭya (dance) to that great Soul, Trinētra (the three-eyed God Śiva).'

V. 5.

Having proceeded to the abode of Vṛṣabhāṅka (Śiva) gaccompanied by the retinue of Dēvas, and after worshipping Him, Pitāmaha said; 'O Best of Gods! Be pleased to hear and see this Samavakāra produced by me.'

Vs. 6 & 7.

The Lord of Gods replied thus to Druhina (Brahma), 'We shall witness it.' Thereupon the Lord (Brahma) said to me (Bharata) 'O, High minded one, get ready.'

V. 8.

- a. Tāṇḍava Lakṣaṇam is a translation of Chapter IV of Bharata Nāṭya Śāstra (Gaekwad's Oriental Series). It deals with the poses that are fundamental to Classical Indian Dancing.
- b. The Ranga Daivatas are the presiding deities of the stage. Before the commencement of an auspicious performance, the worship of the tutelary deities is prescribed as an obligatory rite.
 - c. The interlocutors are Bharata Muni and Brahma.
- d. Mandhana is the same as Madhana. Amrta Mandhana means "Churning the Ocean of Milk for Ambrosia'.
- e. Samavakāra is one of the ten types of Samskrit Drama, the theme of which relates to important events in the lives of illustrious Dēvas and Dānavas. It is a three-act piece.

The ten types of Drama are Nāṭaka, Anka, Prakaraṇa, Vyāyōga, Bhāṇa, Sama-vakāra, Vīdhi, Prahasana, Dima, and Īhāmṛga.

- f. Dharma is Duty, Ardha is wealth and Kama is desire.
- g. 'Vṛṣabha' means 'a bull'. Vṛṣabhānka is one who has the sign of the bull emblazoned on his banner. Vṛṣabha is also the mount of Śiva.

Thereupon, O best of Dvijasa, after performing the Pūrva Ranga rites, that (Amṛta Mandhana) Samavakāra was enacted on the Himalayan slopes, girt with numerous mountain ranges, thick set with mango groves, and filled with pleasant valleys and cataracts. Tripura Dāhab, a drama of the Dima variety was also enacted thereafter. Vs. 9 & 10.

The Bhūta Gaṇas^c were greatly pleased with the acting. Mahādēva (Śiva) was also pleased and addressing Brahma said 'O, how wonderful.' This dramatic representation was well conceived and performed. O, Great Soul, it is glorious, beneficent, and sanctified. It develops the mind. I shall always cherish the memory of it in my twilight dances. It is well adorned with varied Karaṇas and Aṅgahāras.

Vs. 11-13.

"Let this be performed well in the course of Pūrva Raṅgad rites with Vardhamānaka Yōgase and Asāritaf songs. You should also represent the purpose of the action suitably in the Mahāgītag."

Vs. 14 & 15.

"The Pūrva Ranga performed by you with (austerity and) purity shall be called Citrah." On hearing Mahēśvara (Śiva), Svayambhu (Brahma) replied, 'O Chief of Suras (Gods), teach (us) the performance of Angahāras.' Thereupon, the Lord of the worlds (Śiva) called Tandui and said 'Initiate Bharata in the performance of Angahāras.'

Vs. 16 & 17.

- a. The best of Dvijas referred to are Atrēya and other sages. Dvija means twice born.
- b. Tripura Dāha means 'burning of the three-cities'. The Vedic legend of the "Three-cities" is related to Kṛṣṇa Yajur Veda, VI, 2, iii.
 - c. The host of Siva's retinue.
- d. Siva is the originator of the Pürva Ranga Rites, hence he is known as Siva Bhattāraka. The word Bhattāraka means, according to the commentary, pioneer. The Pürva Ranga rites are the ceremonies preliminary to the performance of a drama.
- e. Vardhamānaka seems to be a kind of dance. The term is defined in Chap. XXXI, Vs. 149-151 as a variety of Tāla. It is so called because it is regulated by the increase in Kala (musical syllables) and Laya (harmony).

f. Asārita is a variety of Tāla consisting of three subdivisions, the largest, the middling, and the smallest. It is practised when there are a number of performers.

- g. Mahāgīta is a song sung with Abhinaya, (gesticulation), and proper combinations of Angahāras and Pindi Bandhas.
 - h. Citra literally means variegated. It means also "pleasing and amusing".
- i. The words Tandu and Muni, wherever they occur in this work, refer to Nandi, the chief attendant and mount of Siva, and to Bharata, our author, respectively.

I shall now enumerate the Aṅgahārasa taught by Taṇḍu and also the Karaṇas and Rēcakas. V. 18.

Angahāras.

1.	Sthira Hasta.	17.	Gati Maṇḍala.
2.	Paryastaka.	18.	Paricchinna.
3.	Sūci Viddha.	19.	Parivṛtta Rēcita.
4.	Apaviddha.	20.	Vaiśākha Rēcita.
5.	Ākṣiptaka.	21.	Parāvṛtta.
6.	Udghattita.	22.	Alātaka.
7.	Viṣkambha.	23.	Pārśvacchēda.
8.	Aparājita.	24.	Vidyuṭbhrānta.
9.	Viṣkambhāpaśṛta.	25.	Udvṛtta.
10.	Mattākrīda.	26.	Ālīḍha.
11.	Svastika Rēcita ^b .	27.	Rēcita.
12.	Pārśva Svastika.	28.	Acchurita.
13.	Vṛścika.	29.	Ākṣipta Rēcita.
14.	Bhramara.	30.	Sambhrānta.
15.	Mattāskhalita.		Apasarpa.
16.	Mada Vilāsita.	32.	Ardha Nikuṭṭaka

These are the thirty-two Angahāras.

Vs. 19 to 27c

'O Dvijas, I shall describe the performance of these with the Karaṇas, and also how the actors are to combine the movements of the hands and feet in the several Aṅgahāras and Karaṇas; Aṅgahāras have their origin in Karaṇas. I shall describe these (Karaṇas). A Karaṇad in dance is the co-ordination of the movements of the hands and feet.

Vs. 28 to 30.

A single unit (Mātrika) of action consists of two Karaṇas. The Aṅgahāras arise out of a combination of either two, three, or four of these units.

V. 31.

a. Amara defines Angahāra as 'Anga Vikṣēpa' (i.e. the movement of the whole body from one place to another).

b. Svastika and Rēcita appear as two separate words in the text, but are treated in the commentary as constituting a compound word. The number of Aṅgahāras would be thirty-three if the reading in the text were accepted.

c. Verses 19—27 contain merely a list of thirty-two Angahāras. The commentary says that the Angahāras are innumerable and that those mentioned here are the most important and interesting. These are defined in verses 175 to 250.

d. The proper expression is Nrtta Karana. Karana is the abbreviated form of Nrta Karana.

e. Mātrika mentioned here is different from that defined in V. 173.

Three Karanas make a Kalāpaka, and four a Bhandaka. A combination of five Karanas is called a Sanghātaka.

There are also some Angaharas produced by a combination of either six, seven, eight or nine Karanas.

Karanas.

1.	Talapuspapuţa.
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Vartita.

3. Valitoruka.

4. Apaviddha.

5. Samanakha.

6. Līna.

7. Svastika Rēcita.

8. Mandala Svastika.

9. Nikuţţa.

10. Ardha Nikutta.

11. Katicchinna.

12. Ardha Rēcita.

13. Vaksa Svastika.

14. Unmatta.

15. Svastika.

16. Prstha Svastika.

17. Diksvastika.

18. Alāta.

19. Katisama

20. Āksipta Rēcita.

21. Viksiptāksipta.

22. Ardha Svastika.

23. Añcita.

24. Bhujanga Trāsita.

25. Ūrdhva Jānu.

26. Nikuñcita.

27. Mattalli.

28. Ardha Mattalli.

29. Rēcaka Nikutta.

30. Pādāpaviddha.

31. Valita.

32. Ghūrnita.

33. Lalita.

34. Danda Paksa.

35. Bhujangatrasta Rēcita.

36. Nūpura. 37. Vaišākha Rēcita.

38. Bhramara.

39. Catura.

40. Bhujangāñcita.

41. Danda Rēcita.

42. Vrścika Kuttana.

43. Kati Bhrānta.

44. Latā Vrścika.

45. Chinna.

46. Vrścika Rēcita.

47. Vrścika.

48. Vyamsita.

49. Pārśva Nikuttana.

50. Lalāta Tilaka.

51. Krānta.

52. Kuñcita.

53. Cakra Mandala.

54. Uromandala.

55. Āksipta.

56. Talavilāsita.

57. Argala.

58. Viksipta.

59. Ävrtta.

60. Dōla Pāda.

61. Vivrtta.

62. Vinivrtta.

63. Pārśva Krānta.

64. Niśumbhita.

65. Vidyutbhrānta.

66. Atikrānta.

67. Vivartita.

68. Gajakrīdita.

69. Talasamsphōtita.

70. Garudapluta.

71. Ganda Süci.

72. Parivṛtta.

73.	- and a carra.	91.	Udvrtta.
74.	Gṛdhrāvalīna.	92.	Upaśrta.
75.	Sannata.	93.	Talasanghattita.
76.	Sūci.	94.	Janita.
77.	Ardha Sūci.	95.	Avahiddha.
78.	Sūci Viddha.	96.	
79.	Apakrānta.	97.	Ēlakākrīdita.
80.	Mayūralalita.	98.	Ūrūdvṛtta.
81.	Sarpita.	99.	Mada Skhalita.
82.	Daṇḍa Pāda.	100.	
83.	Hariṇapluta.	101.	
84.	Prēṅkhōlita.	102.	Viskhambha.
85.	Nitamba.	103.	Udghattita.
86.	Skhalita.	104.	Vṛṣabhakrīdita.
87.	Karihasta.	105.	Lõlita.
88.	Prasarpita.	106.	Nāgāpasarpita.
89.	Simha Vikrīḍita.	107.	Śakatāsya.
90.	Simhākarṣita.	108.	Gangāvataraņa.

Vs. 34 to 54.

These are the one hundred and eight^a Karanas enumerated by me. V. 55.

I shall now discourse on the varieties of movements in gaits, in fighting with weapons, in hand to hand fighting and in dancing. V. 56.

Let adepts produce, according to their skill, combinations of these as they please. Ordinarily the left hand should be placed on the chest in all the Karaṇas. The right hand should accord with the foot. Let it be understood that, in what is to be said hereafter, the movements of the hand and foot should accord with those of the waist, side, chest, back and belly.

Vs. 57 and 58.

Each unit (of dance) consists of certain positions, movements, and poses of the hands. A combination of these constitutes a Karaṇa.

V. 59.

That erect posture in which the hip is in a line with the ear, the head, the shoulders, the elbow and the chest is called Sauştava.^b V. 60.

a. The thirty-two Angahāras and the one hundred and eight Karaṇas mentioned by Bharata are the most popular of the inexhaustible combinations that could be made out of the primary poses of the limbs.

b. Saustava is neither an Angahāra nor a Karana. It appears to be a general dance accompaniment frequently referred to by Bharata and Abhinava Gupta.

DEFINITIONS OF KARANASª

Talapușpapuța^b

'Flower-handful'

Verse 61, Karana 1.

Talapuṣpapuṭa is that Karaṇa in which Puṣpapuṭa is made on the left side, and Pādōgratalasañcara on the right. The side is also in Sannata.

Vartita^c

'Inverted'

V. 62, K. 2

With the hands (slightly) bent at the wrists make Avrtta and Parivrtta; then lower the hands down to the thighs (with the palms turned outwards) and with the wrists slightly bent.

Valitoru^d

'Infolded thigh'

V. 63, K. 3.

Keep the hands in Sukatuṇḍa Pose. Make Vyāvṛtta and Parivartita of the fingers over the chest. Place the thighs in Valita.

Apaviddha^e

'Violent shaking off'

V. 64. K. 4.

Repeat Sukatunda and place the right hand on the upper side of the thigh; remove the left hand and place it on the chest.

a. Definitions of the Karanas are furnished in Verses 61—169. Verses 170-74 contain certain general directions common to all the Karanas.

The technical dance-terms in the definitions of the Karanas are explained in the Glossary.

b. Tala is 'the sole on level ground', Puspaputa is 'holding the palms together so as to simulate a flower bud'.

Usage: this Karana is used by the Sūtradhāra (Stage director) for scattering the flowers on the stage.

The 'Sūtradhāra' is an institution peculiar to Hindu Dramaturgy. The Sūtradhara is the conductor-cum-stage-manager who also acts the part of the hero with his wife (Nati) acting as the heroine.

c. Usage: to express jealousy and envy.

d. Usage: to indicate a Mugdha (a shy handsome artless girl).

e. Usage: to express envy, jealousy, and anger.



Fig. 15. Talapuṣpapuṭa. (K. 1.)



Fig. 16. Vartita. (K. 2.)



Fig. 17. Valitõru. (K. 3.)



Fig. 18. Apaviddha. (K. 4.)



Fig. 19. Samanakha. (K. 5.)



Fig. 20. Līna. (K. 6.)



Fig. 21. Svastika Rēcita. (K. 7.)



Fig. 22. Maṇḍala Svastika. (K. 8.)

Samanakhaa

'Level nails'

V. 65, K. 5.

The two legs are placed stiff and straight without any space between them; and the toes are placed level (on the ground). The two hands are let down (in Latā Hasta). The body is maintained in its natural pose.

Līnab

'Inserted'

V. 66, K. 6.

Place the two palms on the chest in Patākāñjali. Elongate the neck and put the hump of the shoulders in Nihañcita.c

Svastika Rēcitad

'whirling Cross'

V. 67, K. 7.

Make Rēcita and then Āviddha of the hands, then Svastika with the hands on the chest, and then release them and make them rest on the waist.

Mandala Svastikae

'Crossed Region'

V. 68, K. 8.

Put the hands in Svastika with the palms and fingers turned towards the audience or the object in front^f and upward, and in symmetrical position in Maṇḍala Sthāna.

a. Usage: this Karana is generally exhibited at the first entry of the dancer.

b. Usage: to express a request made for any object.

'Līna' connotes the idea of insertion (as when one telescopic tube is inserted into another). This Karana seems to be so called because of the action of Nihancana of the shoulder blades. The chief feature of the action is the lowering of the neck so as to give the appearance of the head being buried between the shoulder blades.

Nihañcita is the same as Nikuñcita.

The hump is the protuberance produced when the shoulder-blades are brought close to each other. The formation of the muscles has some resemblance to the hump of an ox.

- d. The translation is based on the commentary. This Karana is used where dancing is the chief object and when the purpose of the dancer is simply to please the audience.
- e. The commentary on this verse points out that the pose is the final phase of a long series of actions. Vide 'Caturaśra' in the Glossary for the pose of the hands.

Usage: to express insult, humiliation, etc.

f. The expression 'towards the audience or the object in front' is the English equivalent of Prangmukha. The translation is based on Abhinava Gupta's commentary on this term in chap. IX, 174 of the Natya Sastra.

Nikuttaka^a

'Shouldered arms'

V. 69, K. 9.

The hands are placed in the Nikuṭṭaka pose over the elevations of the shoulders with some space between them, and the legs are also kept in Nikuṭṭa.

Ardha Nikuttab

'Half-shouldered arms'

V. 70, K. 10.

The hands are placed in the Nikuṭṭaka pose over the elevations of the shoulders with some space between them (and facing each other as in Nikuṭṭa), and this has to be done in Nikuṭcita Ardha Yōga.

Katicchinnac

'Split waist'

V. 71, K. 11.

The waist is moved round and round, and the hands are placed on the head in the Pallava pose; this process is repeated frequently while moving round and round.

V. 72d

Ardha Rēcitae

'Half whirl'

V. 73, K. 12.

In this Karaṇa the hand is in Apaviddha in the Sūci pose, f the leg in Nikuṭṭa, and the side in Sannata.

a. Kōhala, an authority on dancing, is of opinion that Nikuṭṭa consists in stooping down and raising up the body. This Karaṇa is used in self-adulation.

b. The first line of this verse is simply a repetition of the first line of V. 69. Usage: to express self-adulation.

c. Usage: to express amusement, wonder or surprise.

d. Verse 72 has been omitted by the Editor of the Gaekwad edition of the Nāṭya Śāstra, but its absence in no way interferes with the sequence of the Karaṇas.

e. Usage: to express any coarse or ill-conceived idea.

f. 'Apaviddha in the Sūci pose' is 'Apaviddha Sūci'.



Fig. 23. Nikutta. (K. 9.)



Fig. 24. Ardha Nikuṭṭa. (K. 10.)



Fig. 25.



Fig. 26. Kaṭicchinna. (K. 11.) Ardha Rēcita. (K. 12.)



Fig. 27. Vakṣa Svastika. (K. 13)



Fig. 28. Unmatta. (K. 14.)



Fig. 29. Svastika (K. 15.)



Fig. 30. Pṛṣṭa Svastika. (K. 16.)

Vakṣa Svastika^a

'Crossed chest'

V. 74, K. 13.

In this Karana the legs are twisted in the Svastika pose, the hands are placed on the chest in Rēcita and the chest is bent forward.

Unmatta^b

'Frenzied'

V. 75, K. 14.

In Unmatta the leg is bent and the hands are in Rēcita.

Svastika^c

'Crossed'

V. 76, K. 15.

That is called Svastika in which there is Svastika of both hands and legs.

Pṛṣṭa Svastikad

'Crossed behind'

V. 77, K. 16.

The hands are in Vikṣipṭākṣipta, the legs in Svastika, Apakrānta and Ardha Sūci.

a. Usage: to express sympathy with a shy or disgraced person.

b. Usage: to indicate hauteur born of excessive opulence.

c. Usage: to express any attempt to remove ill-feeling by strategem. Svastika ordinarily signifies the mark 'X'.

d. This is the only pose where the *danseuse* may turn her back to the audience.

Usage: same as K. 15. Sometimes this Karana is used for expressing war or retreat.

Diksvastikaa

'Crossed sides'

V. 78, K. 17.

The hands and legs are put in Svastika in front and at the sides of the dancer.

Alātab

'Circling'

V. 79, K. 18.

Make Alāta of the foot; move off the right hand from the shoulder corners; then make Ūrdhva Jānu. (Cāri).

Kati Samac

'Level waist'

V. 80, K. 19.

The legs are released from Svastika. The right and left hands are placed on the navel and the waist respectively; the side projects upward and forward.

Ākṣipta Rēcitad

'Cast off'

V. 81. K. 20.

The left hand is on the heart region, the right in Ākṣipta Rēcita, then in Rēcita, and finally in Apaviddha.

a. The commentary says that in this Karana the dancer should turn round facing all directions in succession.

Usage: to indicate the movement of the body while singing.

b. The action of the Alāta Cāri (chap. X, 41) is to be gone through here. The word Alāta means a torch or fire-brand. The commentary on chap. X, 41 says that Alāta Cāri is so called because it is made like Alāta Cakra or a flaming ring. The same idea is carried into this Karaṇa. Of course there is no fire or flame but the important action is that of circling round.

The Samskrit word 'vyamsayēt' in V. 79 has been rendered into English as 'move off the right hand from the shoulder-corners'.

Usage: this Karana is used in delicate dancing.

c. Usage: used by the Sūtradhāra at the incantations of Jarjara. Vide app. F.

d. Usage: to express the idea of running back and casting away.



Fig. 31. Diksvastika. (K. 17.)



Fig. 32. Alāta. (K. 18.)



Fig. 33. Kaṭi Sama (K. 19.)



Fig. 34. Ākṣipta Rēcita. (K. 20.)



Fig. 35. Vikṣiptākṣipta. (K. 21.)



Fig. 36. Ardha Svastika. (K. 22.)



Fig. 37. Añcita. (K. 23.)



Fig. 38. Bhujanga Trāsita (K. 24.)

Viksiptāksipta

'Thrown over'

V. 82, K. 21.

The hands and legs are in Vikṣipta, and then in Ākṣipta.

Ardha Svastika^a

'Half crossed'

V. 83, K. 22.

Make Svastika of the legs. Keep the right hand in the Karihasta pose and place the left hand in the region of the chest.

Añcita^b

'Placing'

V. 84, K. 23.

The same hand (as in K. 22) is put in Vyāvṛtta and Parivṛtta and finally arched over the nose.

Bhujanga Trāsitac

'Serpent fright'

V. 85, K. 24.

Lift up the bent leg, turn the thigh in Tryaśra, and keep the waist and the knees arched out.

- a. The Karana is so called because only the feet are in Svastika.
- b. The commentary says that 'the same hand' means the Karihasta hand in K. 22.

Usage: this is used when the danseuse in the presence of another of her profession feels elated with her own superiority.

The actions of Vyāvṛtta and Parivṛtta in combination suggest a spiral movement.

c. Usage: to express the mental state of a person who perceives a snake close at hand.

For the allied Karaṇa of Bhujaṅgatrasta Rēcita. Vide V. 96. Karaṇas expressing similar ideas bear similar names.

Ūrdhva Jānu

'Raised Knees'

V. 86, K. 25.

Lift up the bent leg and keep it on a level with the breast. The hands are free to be used as the dancer pleases.

Nikuñcita^a

'Bent'

V. 87, K. 26.

Keep one leg in the Vrścika pose, the (left) hand on the side of the cheek, and the right at the tip of the nose.

Mattalli^b

'Tipsy Reeling'

V. 88,K. 27.

Reeling about with the legs approaching and parting, and throwing out the hands in abandon and circling about is Mattalli.

Ardha Mattallic

'Semi-intoxicated reeling'

V. 89, K. 28.

The legs are in Skhalitāpaśṛta, the left hand is in Rēcita, and the right hand is placed on the waist.

a. Usage: to express the idea of flying in the air.

b. This Karana is so called because it resembles the action of a person under excessive intoxication.

Usage: to indicate extreme passion or intoxication.

c. Usage: same as K. 27,



Fig. 39. Ūrdhva Jānu. (K. 25.)



Fig. 40. Nikuñcita. (K. 26.)



Fig. 41. Mattalli. (K. 27.)



Fig. 42. Ardha Mattalli. (K. 28.)



Fig. 43. Rēcita Nikuṭṭa. (K. 29.)



Fig. 44. Pādāpaviddha. (K. 30.)



Fig. 45. Valita. (K. 31.)



Fig. 46. Ghūrnita. (K. 32.)

Rēcita Nikuttaa

'Whirling shouldered arms'

V. 90, K. 29.

The right hand is in Rēcita, and the right leg in Nikuṭṭa. The left hand is in Dōla.

Pādāpaviddha

'Heel Piercing'

V. 91, K. 30.

The two hands should be placed in the region of the navel with the palms turned towards the dancer in Khaṭakāmukha. The legs should be in Sūci Viddha and Apakrānta.

Valita^b

'Folded in'

V. 92, K. 31.

The hand is in Apaviddha, and the leg in Sūci, and the Trika is in Vivṛtta and is turned round and round.

Ghūrnita^c

'Reeling'

V. 93, K. 32.

In this Karaṇa the right hand is in Vartita Ghūrnita, and the left in Dōla. The leg is in Svastikāpaśṛta.

a. Usage: to suggest a swing-like movement.

b. Amara defines Trika as the "lower portion of the spine where it meets the pelvic bones." Trika is the Sacral region. Trika is further explained in Chap. X, 45. The commentary on that verse points out that when the body is spun round the Trika something like the revolution of a wheel round its axis is produced. Bharata does not deal with Trika actions separately. He mentions these actions incidentally while describing the Karaṇas.

c. Usage: to indicate fear generated by fire.

Lalitaa

'Graceful'

V. 94, K. 33.

The left hand is in Karihasta, the right in Apavartita, and the leg repeatedly in Kuṭṭīta (Nikuṭṭa).

Daņḍapakṣa

1. J. J. J. 17 J. K. J. S. G. G. Par Security

'Stiffened side'

V. 95, K. 34.

Make Ūrdhva Jānu Karaņa with the hands in Latā Hasta.

Bhujangatrasta Rēcita 'Reeling with Serpent Fright' V. 96, K. 35.

Make Bhujanga Trāsita with the hands in Rēcita. Then rest the hands on the left side.

Nūpura

'Anklet'

V. 97, K. 36.

Make Valana of the Trika, keep the hands in Latā Rēcita, and the legs in Nūpura.



Fig. 47. Lalita. (K. 33.)



Fig. 48. Daṇḍapakṣa (K. 34.)



Fig. 49. Bhujangatrasta Rēcita. (K. 35.)



Fig. 50. Nūpura. (K. 36.)



Fig. 51. Vaiśākha Rēcita (K. 37.)



Fig. 52. Bhramara. (K. 38.)



Fig. 53. Catura. (K. 39.)



Fig. 54. Bhujaṅgāñcita (K. 40.)

Vaiśākha Rēcita^a

'Whirling limbs'

V. 98, K. 37.

The two hands and legs as well as the waist and the legs are in Rēcita. This action is to be performed in Vaiśākha Sthāna.

Bhramara^b

'Bee'

V. 99, K. 38.

The leg is in Ākṣipta Svastika, and the two hands in Udvēṣṭita. The Trika is in Valana.

Caturac

'Four fingers'

V. 100, K. 39.

The left hand is in Ancita, the right hand in Catura and the right leg in Kuṭṭita (Nikuṭṭa).

Bhujangāncita

'Serpent touch'

V. 101, K. 40.

In this Karaṇa the leg is in Bhujaṅga Trāsita, the right hand in Rēcita and the left hand in Latā.

a. The Recita action can be made with only four limbs, and all the four are mentioned in this Karana. This Karana is used in carrying the actor forward. The commentary gives a definition of Recita after Rahula: 'The separate swinging round and round of the neck, the hands, the waist, and the legs is Recita.'

b. This Karana is useful in violent spinning round and round.

c. The Ancita action is the same as Alapallava.

Usage: used by the buffoon for expressing merriment and wonder.

Daṇḍa Rēcita

'Stiffened hand and legs'

V. 102, K. 41.

The hand and leg are in Vikṣipta to the whole of their stretch like a stick, and then Rēcita (of the hand) is made.

Vrścika Kuttita

'Scorpion in Nikuṭṭa'

V. 103, K. 42.

Put the leg in Vṛścika, and the two hands in Nikuṭṭa.

Kaţibhrānta

1 4 1 0 C 2 2 G G E E E

'Waist in violent motion'

V. 104, K. 43.

Keep the right leg in Sūci and then in Apaviddha, and the waist in Rēcita.

Latā Vṛścikaa

'Scorpion creeping down'

V. 105, K. 44.

The leg is arched backward in Ku \tilde{n} cita \tilde{U} rdhva Lat \tilde{a} . The left hand is in Lat \tilde{a} .

a. Usage: to indicate dropping to the earth from the skies.



Fig. 55. Daṇḍa Rēcita. (K. 41.)



Fig. 56. Vṛścika Kuṭṭita. (K. 42.)



Fig. 57. Kaṭibhrānta. (K. 43.)



Fig. 58. Latā Vṛścika. (K. 44.)



Fig. 59. Chinna. (K. 45.)



Fig. 60. Vṛścika Rēcita. (K. 46.)



Fig. 61. Vrścika (K. 47.)



Fig. 62. Vyamsita. (K. 48.)

Chinnaa

'Split'

V. 106, K. 45.

The hands are placed in the region of the waist in Alapadma; the waist is in Vaišākha Sthānaka.

Vrścika Rēcitab

'Whirling scorpion'

V. 107, K. 46.

Make Vṛścika of the leg; place the two hands in Svastika; then make Rēcita of the hands separated from each other.

Vrścika^c

'Scorpion'

V. 108, K. 47.

The hands are bent towards the elevations of the shoulders, the right leg is bent towards the back and kept at some distance from it.

Vyamsita^d

'Beguiled'

V. 109, K. 48.

In this Karana the position is that of Ālīḍha Sthānaka. The hands are put in Rēcita over the chest and are also tossed up and down.

- a. Sthānaka is the same as Sthāna.
- b. Usage: to indicate flight in the air.
- c. In describing the hand pose in Vrścika the commentary introduces Karihasta. The leg, in this Karaṇa is in the form of the tail of a scorpion.
 - Usage: to indicate aerial flight, Indra's elephant, etc.
 - d. Usage: to indicate perplexing situations.

Pārśva Nikutta^a 'Folded arms on the sides'

V. 110, K. 49.

The hands are in Svastika close to the sides, and the legs in Nikutta.

Lalāţa Tilakab

'Fore-head mark'

V. 111, K. 50.

Make Vṛścika of the right leg, and form Tilaka on the fore-head with the big toe.

Krānta^c

'Transit'

V. 112, K. 51.

Make Kuñcita from the back, and then make Atikrānta Krama. Place the two hands in Ākṣipta.

Kuñcita^d

'Angular bend'

V. 113, K. 52.

The right leg is bent backward (Nata), the right hand is also bent (Kuñcita), and the left hand is in Uttāna.

a. In Svastika the hands are crossed at the wrists.

Usage: moving about and to indicate food.

b. The danseuse, while making this pose, carries on the left hand also to the forehead and places it with the thumb downwards so as to touch the forehead in the manner in which Hindu mothers place the Tilaka (beauty-mark) on the child's face.

c. The word 'Krama' occurs in certain Karaṇas and Aṅgahāras. It means 'taking a pace or step.'

d. Usage: to indicate the mental state of a person overflowing with joy during the worship of his favourite deity. The pose indicated is that of moving forward on the right knee, the left foot being flat on the ground.



Fig. 63. Pārśva Nikuṭṭa. (K. 49.)



Fig. 64. Lalāṭa Tilaka. (K. 50.)



Fig. 65. Krānta. (K. 51.)



Fig. 66. Kuñcita. (K. 52.)

PLATE XXVIII



Fig. 67. Cakramaṇḍala (K. 53.)



Fig. 68. Urōmaṇḍala. (K. 54.)



Fig. 69. Ākṣipta. (K. 55.)



Fig. 70. Talavilāsita. (K. 56.)

Cakramaṇḍala^a

'Wheeled body'

V. 114, K. 53.

The hands are let down fully, and the body is curved in Abhyantara Apaviddha.

Urōmaṇḍala

'Chest region'

V. 115, K. 54.

The legs are put in Svastikāpaśṛta and then in Apaviddha Krama. The hands are in Urōmaṇḍala.

Aksipta^b

'Scattering all round'

V. 116, K. 55.

In this Karana the hands and feet are placed quickly in Aksipta.

'Up-turned toes'

Talavilāsita^c

V. 117, K. 56.

The feet are so placed that the nether surface of the toes is exposed to view, the leg being extended on the side. The hands are placed with the palms downwards.

a. Usage: to indicate haughty gait, ornament, decoration, etc.

b. This is one of the gaits of the buffoon.

c. This Karana is so called because the palms and the soles are in contact with each other above the ground.

Usage: used by the Sūtradhāra.

Argala^a

'Barred'

V. 118, K. 57.

The leg is stretched out from behind to two and a half Tālas in front of the other leg. (The hands should accord with the pose of the legs, in front of the dancer).

Viksiptab

'Throwing about'

V. 119, K. 58.

Both hands and legs are thrown about (in Vikṣipta) from behind, and at the sides.

Āvarta^c

'Whirlpool'

V. 120, K. 59.

Stretch out the bent leg and quickly turn it round in Āvarta. The hands should accord with the action of the legs.

Dōla Pāda

'Swinging leg'

V. 121, K. 60.

Lift up the curved leg and move it about from side to side like a cradle. The hands should accord with this action.

- a. The commentary says that the palm in this Karana should be held in Alapallava, filled with water and shaken slightly with a wave-like motion.
 - b. To indicate an over-bearing haughty gait.
 - c. Usage: used when the hero retraces his steps.



Fig. 71. Argala. (K. 57.)



Fig. 72. Vikṣipta. (K. 58.)



Fig. 73. Āvarta (K. 59.)



Fig. 74. Dōla Pāda (K. 60.)



Fig. 75. Vivrtta. (K. 61.)

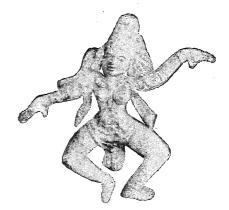


Fig. 76. Vinivrtta. (K. 62.)



Fig. 77. Pārśva Krānta. (K. 63.)



Fig. 78. Niśumbhita. (K. 64.)

Vivṛtta^a

'Unwound'

V. 122, K. 61.

The hands and legs are in $\bar{A}k\bar{s}ipta$. The Trika is spun round and round. The hands should finally be in $R\bar{e}cita$.

Vinivṛtta^b

'Reversed Vivarta'

V. 123, K. 62.

In this Karaṇa make Sūci Viddha of the leg. Put the Trika in Vinivṛtta and the two hands in Rēcita.

Pārśva Krāntac

'Side-transit'

V. 124, K. 63.

Take the pace of Pārśva Krānta and in that pose throw (the foot in front). The hands should accord with (the leg action).

Niśumbhitad

'Stamping'

V. 125, K. 64.

The leg is bent from behind, the chest is elevated, and the palm is placed in the Tilaka pose.

a. This pose is so called because of Vivṛtta action of the Trika which is the main action in the pose.

Usage: to indicate arrogant gait.

b. The expression Vinivṛtta is the negative of Vivṛtta, the negative particle 'ni' is interposed between the first and the second syllables.

c. This pose is to be used in terrific situations such as those associated with Bhīma, the Indian Hercules.

d. This is one of the favourite dances of Siva. The Tilaka pose of the palm is the same as in Lalāṭa Tilaka.

Vidyuţbhrānta

'Sudden flash'

V. 126, K. 65.

Make Valita of the leg from behind and extend it so as to rub against the head.

Atikrānta

'Step beyond'

V. 127, K. 66.

Make Atikrānta Krama of the leg and stretch it towards the front. The hands should accord with (the pose of the leg).

Vivartita

'Unfolding'

V. 128, K. 67.

The hands and the legs are in the Aksipta, the Trika in Vivartita, the left hand in Ancita.

Gajakrīdita^a

'Elephant sport'

V. 129, K. 68.

The left hand is arched over the ear, the right is placed in Latā Hasta, and the leg in Dōla Pāda.

a. The commentary significantly states that the usage of this Karaṇa is appropriate to its name.



Fig. 79. Vidyutbhrānta. (K. 65.)

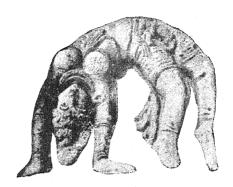


Fig. 80. Atikrānta. (K. 66.)



Fig. 81. Vivartita. (K. 67.)



Fig. 82. Gajakrīḍita. (K. 68.)



Fig. 83. Talasamsphōṭita (K. 69.)



Fig. 84. Garuḍapluta (K. 70.)



Fig. 85. Gaṇḍa Sūci. (K. 71.)



Fig. 86. Parivṛtta. (K. 72.)

Talasamsphōtita^a

'Clapping'

V. 130, K. 69.

Lift up the leg quickly and throw it in front. The hands should be in the pose of Talasamsphōţita.

Garudapluta^b

'Kite's flight'

V. 131, K. 70

The legs are stretched backwards, the hands are in Latā Rēcita, and the chest is well elevated.

Gaṇḍa Sūciº

'Cheek needle'

V. 132, K. 71.

The side is heaved up in Sūci Pāda. One hand rests on the chest, and the other is inverted over the cheek (in the region of the temple).

Parivrtta

'Circling about'

V. 133, K. 72.

The hands are in Ūrdhvāpavēṣṭita, the leg is turned round in Sūci Pāda, the Trika is in Parivṛtta.

a. Usage: not clear, probably used for keeping time.

b. Usage: to indicate flying like a kite.

c. The commentary gives different actions for this pose.

⁽i) The leg in Sūci is to touch the cheek.

⁽ii) The hand should be in Sūci Mukha and touch the cheek

⁽iii) The hand is to be placed in Sūcyāśya.

Pārśvajānu^a

'Knee-side'

V. 134, K. 73.

One leg is in the normal position, the other is placed on the thigh, and the hands are in Musti Hasta (over the chest).

Gṛdrāvalīnaka^b

'Kite-like'

V. 135, K. 74.

The leg is stretched out backwards, the knees are slightly arched and the hands are well stretched out.

Sannatac

'Hands well bent'

V. 136, K. 75.

Jump up and place the legs in Svastika in front. At the same time keep the hands in Dōla.

Sūci

'Needle'

V. 137, K. 76.

Lift up the bent leg and place it so as to touch the ground in front. The hands should accord with the dance (action of the leg).

a. This pose is used in fighting with weapons and in hand to hand fight. The commentary says that one of the hands should be at the waist in Ardha Candra (Crescent moon).

b. Usage: to indicate Garuda (kite). The commentary says that in this pose the hands should be in Lata Hasta close to the sides.

c. The jumping up should be in Harinapluta (V. 144). The hands should be in Sannata and Dōla.



Fig. 87. Pārśvajānu (K. 73.)



Fig. 88. Gṛdhrāvalīnaka. (K. 74.)



Fig. 89. Sannata. (K. 75.)



Fig. 90. Sūci (K. 76.)



Fig. 91. Ardha Sūci. (K. 77.)



Fig. 92. Sūcividdha. (K. 78.)



Fig. 93. Apakrānta. (K. 79.)



Fig. 94. Mayūralalita. (K. 80.)

Ardha Sūci

'Half-needle'

V. 138, K. 77.

Place the hand over the head in Alapadma and the right leg in $S\bar{u}ci$ $P\bar{a}da$.

Sūci Viddha

'Needle probing'

V. 139, K. 78.

The right foot is to rest on the heel. The left foot should pierce into the right in Sūci Pāda. The hands should be on the waist and the chest.

Apakrānta

'Oblique gait'

V. 140, K. 79.

Make Valita of the thighs and put the legs in Apakrānta Krama. The hands should accord with the dance.

Mayūralalita

'Peacock's grace'

V. 141, K. 80.

Make Vṛścika of the leg, keep the hands in Rēcita, and turn the Trika round and round.

Sarpitaa

'Serpent creeping'

V. 142, K. 81.

The legs are arched and moved apart. The head is in Parivāhita. The two hands are in Rēcita.

Daņda Pādab

'Stiff leg'

V. 143, K. 82.

Make Nūpura of the leg, stretch it out in Daṇḍa Pāda, and put the hands quickly in Āviddha.

Harinapluta^c

'Deer Flight'

V. 144, K. 83.

Make Atikrānta Krama. Jump up and throw down (the leg) and place it on the calf of the leg in a bent position.

Prēnkhōlita^d

'Cradle swing'

V. 145, K. 84.

Make the Dola Pāda. Jump up and throw down the foot. The Trika should be in Parivṛtta.

- a. Usage: used in walking back in high passion or intoxication.
- b. Usage: to indicate proud arrogant gait.
- c. This Karaņa involves Harīņapluta Cāri.
- d. Jumping up and throwing down the leg should be done in Harīṇapluta (Ākāśika Cāri).



Fig. 95. Sarpita. (K. 81.)



Fig. 96.
Danda Pāda. (K. 82.)



Fig. 97. Hariṇapluta. (K. 83.)



Fig. 98. Prēṅkhōlita. (K. 84.)



Fig. 99. Nitamba. (K. 85.)



Fig. 100. Skhalita. (K. 86.)



Fig. 101. Karihasta. (K. 87.)



Fig. 102. Parasarpita. (K. 88.)

Nitamba

'Posteriors'

V. 146, K. 85.

The hands are raised above the shoulders, with the palms in Patāka, facing the chest. The danseuse is in Baddha Cāri.

Skhalita

'Tripped'

V. 147, K. 86.

Dōla Pāda Krama of the legs should be made with the hands following suit. Rēcita and Ghūrnita of the hands should then be made.

Karihasta^a

'Elephant's trunk'

V. 148, K. 87

The left hand is placed on the chest. The right hand is in Prōdvēstita Tāla. The legs are in Añcita.

Prasarpita^b

'Moved to the front'

V. 149, K. 88.

One hand is raised in Rēcita and the other is put in Latā. The soles are in Prasarpa.

a. The commentary amplifies the text thus: the hand which is in Prōdvēstita is placed over the ear in Tripatāka pose and the leg is bent along with the Prōdvēstita of the hand.

b. Usage: to indicate the movement of creatures living in air.

Simhavikrīditaa

'Lion's sport'

V. 150, K. 89

Make Alāta of the right leg. The left is in Druta Krama (quickly moved). The hand should accord with the actions of the leg.

Simhākarsita^b

'Pulled by lion'

V. 151, K. 90.

The leg is stretched backwards, and the hands are bent. The pose is repeated.

Udvṛtta

'Lifted up'

V. 152, K. 91.

The hand, the body and the leg are in Ākṣipta. The trunk is in Udvṛtta (turned upwards).

Upaśrtac

'Moved towards'

V. 153, K. 92.

One leg is thrown in Ākṣipta, the hand according with this movement (of the leg). The body is bent forward.

a. Usage: to simulate a blow from the paw of a lion.

b. Usage: to simulate lions.

c. Usage: to imply humility.



Fig. 103. Simhavikrīdita. (K. 89.)



Fig. 104. Simhākarṣita. (K. 90.)



Fig. 105. Udvṛtta. (K. 91.)



Fig. 106. Upaśrta (K. 92.)



Fig. 107. Talasaṅghaṭṭita. (K. 93)



Fig. 108. Janita, (K. 94.)



Fig. 109. Avāhiddha. (K. 95.)



Fig. 110. Nivēśa. (K. 96.)

Talasanghattita^a

'Packed palms'

V. 154, K. 93.

Make Dōla Pāda Krama; put the two hands in Talasaṅghaṭṭita and then put the left hand in Rēcita.

Janita^b

'Origin'

V. 155, K. 94.

One hand rests on the chest and the other is hung down. The foot is in Talāgra (on the tip of the sole).

Avahiddhac

'Pointed fingers'

V. 156, K. 95.

Maka Janita Karaṇa with the fingers turned towards each other. The hands should be slowly lowered in that posture.

Nivēśad

'Settling'

V. 157, K. 96.

The hands rest on the chest. The chest is stiff. The standing posture is in Maṇḍala Sthāna.

a. Usage: to indicate pity and sympathy.

c. This Karana is used in deep thinking, sorrow and weakness.

b. The hand which is to rest on the chest should have a closed fist, the other hand should be in Latā. This action is the root of all gaits.

d. Usage: to indicate elephant ride (probably also the incessant movement of the body).

Ēlakārīdita^a

'Ram's sport'

V. 158, K. 97.

Jump up with the legs in Talasañcara and drop down. Bend and twist the body.

Urūdvrtta^b

'Turned thigh'

V. 159, K. 98.

Make Avrtta of the hand and place it below the thigh in a curved position. The calf of the leg is bent and put in Urūdvṛtta.

Madaskhalitac

'Tripping in intoxication'

V. 160, K. 99.

The hands are hung down, the head is tossed about (from side to side) and the legs are in Valitāviddha.

Visnukrānta^d

'Viṣṇu's step'

V. 161, K. 100.

The legs are stretched in front and bent as though in preparation for walking. The two hands are in Rēcita.

a. Usage: to indicate the gait of mean persons.

b. Usage: to indicate jealousy, regret, and slight irritation in love

c. Usage: to indicate intoxication.

d. Usage: to simulate the gait of Vișnu.



Fig. 111. Ēlakākrīḍita. (K. 97.)



Fig. 112. Ūrūdvṛtta. (K. 98.)



Fig. 113. Madaskhalita. (K. 99.)



Fig. 114. Viṣṇukrānta. (K. 100).



Fig. 115. Sambhrānta. (K. 101.)



Fig. 116. Viṣkambha (K. 102.)



Fig. 117. Udghaṭṭita. (K. 103.)



Fig. 118. Vṛṣabhakrīḍita. (K. 104.)

Sambhrānta^a

'Bewilderment'

V. 162, K. 101.

Make Avartita of the hand and arch it over the back of the thigh. Place the thigh in Aviddha.

Viskambha

'Extended'

V. 163, K. 102.

The hand is in Apaviddha Sūci, the leg in Nikuṭṭa, and the left hand is over the chest.

Udghattita^b

'Standing on tip of the sole' V. 164, K. 103.

Put the legs in Udghattita, the hands in Talasanghatta, and make Nitamba Pārśva.

Vṛṣabhakrīḍita

'Bull's sport'

V. 165, K. 104.

Make Alāta (Cāri). Let the two hands be in Rēcita, bent and inverted.

ā. Usage: to indicate the gait in surprise, and perplexity.

b. Usage: to express excessive joy.

Lõlita

'Rolling all round'

V. 166, K. 105.

The hands are put in Rēcita and Añcita. The head is shaken and turned in all directions.

Nāgāpasarpita^a

'Serpentine movement'

V. 167, K. 106.

The legs are in Svastikāpaśṛta. The head is moved from side to side. The hands are in Rēcita.

Śakaţāsya

'Cart wheel'

V. 168, K. 107.

The body is curved. The leg is stretched in Talasañcara. The chest is opened out.

Gangāvatarana^b

'Descent of the Ganges'

V. 169, K. 108.

The feet with the heels turned up with the toes, the hands in Tripatāka facing downwards, and the head in Sannata constitute this Karaṇa.

a. Usage: to indicate passionate temper.

b. The name is suggestive of the purpose, i.e., to indicate the descent of the Ganges.



Fig. 119. Lõlita. (K. 105.)



Fig. 120. Nāgāpasarpita. (K. 106.)



Fig. 121. Śakatāsya. (K. 107.)



Fig. 122. Gaṅgāvataraṇa. (K. 108.)



The descriptions of the leg poses ordained in respect of the positions and gaits in Vyāyāma apply generally to the Karaṇas also.

V. 170.

The combinations of such gesticulations with the hands (Nrtta Hastas) as are spoken of in connection with dancing are to be taken as applying to Karanas also.

V. 171.

As a general rule the left hand should be placed over the chest in producing the Karaṇas, the foot and the right hand should accord with it.

V. 172

The Cāris and Nṛtta Hastas referred to here constitute a prime unit (Mātrika). The Karaṇas arise out of variations of these.

V. 173.

This is my discourse on the 108 Karanas.

V. 174/1.

DEFINITIONS OF ANGAHĀRASª

Sthira Hasta^b 'Fixed hand' Vs. 174/2-177, Aṅgahāra 1.

Stretch out the hands fully and lift them up; then place the two legs in an even or equal position (Samapāda); thereafter place the right hand in the Vyamsita Apaśṛta pose, and stretch out the hand upwards; then assume the pose of Pratyālīḍac and then make Nikuṭṭaka; then make Urūdvṛtta and then Ākṣipta and Svastika; then assume the postures of Nitamba, Karihasta and Kaṭicchinna in combination.

This Angahāra is the favourite of Hara (Siva).

Paryasta 'Surrounded' Vs. 178-180/1, A. 2.

First make the Talapuṣpa and Apaviddha, then Vartita with Nikuṭṭa; thereafter make Pratyālīḍa and then Nikuṭṭa, then Urūdvṛtta and likewise Ākṣipta and Urōmaṇḍala, then Nitamba, Karihasta and Kaṭicchinna. These constitute the Aṅgahāra called Paryasta. It is born of Śiva.

Sūcividdha 'Needle-probing' Vs. 180/2-182/1, A. 3.

Make Alapallava Sūci first, then Vikṣipta, Āvartita, Nikuṭṭa, Urūdvṛtta, Ākṣipta, Urōmaṇḍala, Karihasta and Kaṭicchinna.

These make the Angahāra called Sūcividdha.

Apaviddha 'Violent Shaking off' Vs. 182/2-184/1, A. 4.

Make the Apaviddha Karaṇa, then Sūcividdha with the hand lifted up in Udvēṣṭita. Spin the Trika round about. Put the hands again in Urōmaṇḍala, then make Kaṭicchinna. This is known as Apaviddha Aṅgahāra.

 b. 'Placing the legs in an equal or even position' means placing them as in the Samanakha Karana.

c. Some commentators are of opinion that the portion of this definition beginning with 'stretch out the hands' and ending with 'Pratyālīḍa' is common to all Aṅgahāras, others say that each Aṅgahāra should be confined to the definition under its name.

Usage: this Angahāra is used in fighting with weapons and also in hand to hand fight.

a. The thirty-two Angahāras enumerated in vs. 19—27 are now described in detail. The names of many of the Angahāras, it may be noted, are the same as those of the Karanas.

Ākṣiptaa

'Scattering all round'

Vs. 184/2-186/1, A. 5.

Make first the Nūpura Karaṇa, again Vikṣipta and Alātaka, then again Ākṣipta, then Urōmaṇḍala likewise, then the Nitamba, Karihasta and Kaṭicchinna.

This is known as the Angahāra of Ākṣipta.

Udghattitab 'Standing on tip of the sole' Vs. 186/2-188/1, A. 6.

The hand is to be put in Udvēṣṭita Apaviddha pose, and the leg in Nikuṭṭa. This is to be repeated on the left side also. The two hands are then to be put in Urōmaṇḍala, Nitamba and Karihasta. Kaṭicchinna should also be performed thereafter.

Viskambhac

'Extended'

Vs. 188/2-192/1, A. 7.

The hands are put alternately in Udvēṣṭita, and the legs in Nikuṭṭa and again the hands and legs are put alternatingly in Kuñcita, Añcita and then in Urūdvṛtta; the hand should be in Caturaśra, and the legs in Nikuṭṭaka; and then the hand should be put in Bhujaṅgatrāsita, and again in Udvēṣṭa, the Trika in Paricchinna with the aid of Bhramaraka. Then Karihasta and Kaṭicchinna should be made.

Aparājita^d

'Unvanquished'

Vs. 191/2-194/1, A. 8.

First make the hand in Daṇḍapāda, then put it in Vikṣiptākṣipta; the left hand is to be put in Vyamsita along with the left foot in Sarpa (Prasarpa). Then make Caturaśra of the hands and Nikuṭṭaka of the leg: then put the hand in Bhujaṅgatrāsita and also Udvēṣṭita over again; then make the two Nikuṭṭas (of the hands), then Ākṣipta in the Maṇḍalōrasie pose; then make Karihasta and Kaṭicchinna. The above are prescribed for Apārajita.

Viṣkambhāpaśṛtaf 'Extended and dropped down' Vs. 194/2-196/1, A. 9.

Make the Karaṇa of Kuṭṭita (first), then Bhujaṅgatrāsita; with the hand in Rēcita let Patāka Hasta be made; then make Ākṣipta, then

- a. The commentary mentions that, whenever the word 'again' (Punaha) occurs in any pose, that pose in the opinion of some should be repeated.
- b. The first verse (186/2 & 187/1) indicates that the two sides of the body should be used alternately in this Angahāra.
- c. The use of the expression 'Paricchinna' seems to suggest that Chinna Trika has to be made (vide IV. 106).
- d. Here 'Daṇḍapāda' is to be changed into and shown as 'Vikṣiptākṣipta.' The four Karaṇas mentioned at the end of the Aṅgahāra (Ākṣipta, Maṇḍalōrasi, Karihasta and Kaṭichinna) are to be dealt with as in Aṅgahāra 2.
 - e. Mandalorasi is the same as Uromandala.
- f. By the term 'Kuttita' the two Nikuttas (Nikutta and Ardha Nikutta) are to be understood.

Urōmaṇḍala, and then the Latā combined with Kaṭicchinna. These constitute Viṣkambhāpaśṛta.

Mattākrīḍa^a 'Drunken Dance' Vs. 196/2-199/1, A. 10.

Make Suvalitab of the Trika, and also make the Nūpura Karaņa; make Bhujangatrāsita of the right side and Vaiśākha Rēcita as well. Then make Ākṣipta, similarly Paricchinna also, then Bāhya Bhramaraka and Urōmanḍala should be made; then Nitamba, Karihasta and Kaṭicchinna. These constitute Mattākrīḍa which is beloved of Śiva.

Svastika Rēcita^c 'Whirling Cross' Vs. 199/2-201/1, A. 11.

Make Rēcita of the hand and leg, and also Vṛścika. Repeat Vṛścika. Then make Nikuṭṭaka, right and left, left and right, in order. Thereafter make Latā Karaṇa accompanied by Kaṭicchinna.

Pārśvasvastika^d 'Crossed sides' Vs. 201/2-204/1, A. 12.

The two legs should be put as in Pāraśva Svastika Karaṇa. Then make Ardha Nikuṭṭa; the same is ordained for the other side (of the body also). Then reverse the hand, drop it on (Urūdpṛṣṭa) the upper side of the thigh; then make Ūrupṛṣṭa and repeat Ākṣipṭa; then make Nitamba, Karihasta and Kaṭicchinna.

Vṛścikāpasṛtae 'Entwining scorpion' Vs. 204/2-206/1, A. 13.

Make Vṛścika (of the leg) and also Latā of the hand, the same hand is to be again arched over the tip of the nose; make Udvēṣṭita of the same; and repeat Nitamba, then make Karihasta and Kaṭicchinna.

Bhramara^f 'Bee' Vs. 206/2-208/1, A. 14.

Make Nūpura of the leg, and also Ākṣipta likewise, then make Kaṭicchinna and Sūci Viddha, then Nitamba, Karihasta, and Urōmaṇḍala as well and Kaṭicchinna again.

- a. The Vaiśākha Rēcita should be made on the right side. Bāhya Bhramaraka means Bhramaraka of the left. Paricchinna occurs in A. 7 also. It seems to be the same as Chinna.
- b. Suvalita is the same as Valita. 'Su' is merely a prefix signifying an intensified form (in this context it means Valita well done). The expression 'putting the Trika in Suvalita' is explained as making Valita of the Trika. Valita is bending or folding in of the sacral region. Valana and Suvalana are the same.

c. 'Rēcita of the hands and legs' means Vaiśākha Rēcita. By the expression repeat over again' is meant repeating Vaiśākha Rēcita and Vṛścika.

d. Pārśva Svastika, being Svastika of the side is the same as Diksvastika. Ardha Nikuṭṭa is to be made by one limb.

e. Since the leg is in Vṛścika and the hand in Latā, the Karaṇa is Latā Vṛścika. 'Tip of the nose' indicates Nikuñcita.

f. 'Making the leg in Nupura' is the same as Nupura Karana,

Mattaskhalita^a 'Tripping in Drunkenness' Vs. 208/2-210/1, A. 15.

Make the Karaṇa of Mattalli, then turn the right hand round, then make Nikuñcita in the region of the temple, then make Apaviddha quickly combined with Talasamsphōṭa; then Karihasta and Kaṭicchinna.

Madavilāsitab 'Dallying in Lust' Vs. 210/2-212/1, A. 16.

Keep the hands in Dōla and the legs moving about in Svastikā-paśṛta with the arms arched and turned aside in Valita and also put in Talasaṅghaṭṭita. Make Nikuṭṭa, Urūdvṛtta, Karihasta and Kaṭicchinna.

Gati Maṇḍala^c 'Multiple Gaits' Vs. 212/2-214/1, A. 17.

Make Maṇḍala Sthānaka. Put the two hands in Rēcita, the leg in Udghaṭṭita, and make the Karaṇa of Mattalli. Then make Ākṣipta Karaṇa and Urōmaṇḍala and finally Kaṭicchinna.

Paricchinnad 'Circumscribed' Vs. 214/2-216/1, A. 18.

Put the two legs in Samapāda, then make Paricchinna Karaṇa; make Bāhya Bhramaraka with the leg in Āviddha, then make Atikrānta in the Vama Sūci. Make like wise Bhujaṅgatrāsita and finally Karihasta and Kaṭicchinna.

Parivṛtta Rēcitae 'Circling about' Vs. 216/2-220/1, A. 19.

The two hands released from Svastika should be placed over the head; then bending the trunk, the right hand is to be whirled round

a. For "the region of the temple" vide. V. 132. Nikuñcita is the same as Līna Karaṇa.

b. The hands in Dōla suggest Madaskhalita Karaṇa, the legs in Svastikāpaśṛta indicate Mattalli, by Talasaṅghaṭṭita is suggested Talasaṃsphōṭita Karaṇa. Valita appears to combine all these three Karaṇas.

Some commentators think that Dōla and the two succeeding Karaṇas being repeated twice the total is thirteen Karaṇas, while others hold that all the seven Karaṇas are to be repeated thrice over making a total of twenty-one.

c. By Maṇdala Sthānaka is meant the two Karaṇas, Maṇḍala Svastika and Nivēśa. By Rēcita, Unmatta Karaṇa is suggested.

d. For Samapāda vide Samanakha Karaņa. For Āviddha vide Sambhrānta. Vāma Sūci means Ardha Sūci with the left leg.

e. For 'the hands over the head' etc., 'vide Nitamba'; 'for bending the trunk' vide Viksiptākṣipta; for Rēcita vide Unmatta. Bharata Muni gives a general direction in respect of all Aṅgahāras—"The making of the two Karaṇas Karihasta and Katicchinna on the back of the dancer should be avoided. The Aṅgahāras may point to all the directions but must end 'facing the audience' (Sammukha).' Parāṅgmukha' literally means "facing westward." Here it signifies turning back.

in Rēcita; the trunk is to be lifted up and Rēcita of the hand is to be continued. Then make the Latā Karaṇa with the two hands; introduce the Vṛścika pose; then make Rēcita (of the hands), Karihasta and Bhujaṅgatrāsita; then perform Ākṣipta with the leg in Svastika, then being in Parāṅgmukha, repeat all the above; and finally make Karihasta and Kaṭicchinna.

Vaiśākha Rēcita^a 'Whirling limbs' Vs. 220/2-223/1, A. 20.

The hands are put in Rēcita as well as in Apaviddha along with the body; again the body is stiffened up in the same position and Rēcita is made; then Nūpura of the leg is to be made as also Bhujangatrāsita, then Rēcita and Maṇḍala have to be made in the Nikuñcita pose over the head of the shoulder; then Urūdvṛtta, Ākṣipta, Urōmaṇḍala, Karihasta and Kaṭicchinna have to be made in the Karaṇa of Vaiśākha Rēcita.

Parāvṛttab 'Turned about' Vs. 223/2-225/1, A. 21.

Make Janita of the first (right) hand and stretch out one leg; likewise make Alātaka and turn the Trika round. The left hand is kept in Añcita, and Nikuṭṭa made with it in the cheek region. Then make Kaṭicchinna.

Alātac 'Circling' Vs. 225/2-227/1, A. 22.

Make Svastika; then make Vyamsita of the two hands over and over again. Use the Karana of Alāta and also Ūrdhvajānu, Nikuncita, Ūrdhvasūci (Ardha Sūci), Viksipta together with Ākṣipta; then Karihasta and Kaṭicchinna are to be made.

Pārśvacchēda^d 'Split side' Vs. 227/2-229/1, A. 23.

Make Nikuṭṭa of the hands over the chest, perform Ūrdhvajānu, then make Ākṣipta Svastika, turn the Trika round, put the hands in Urōmaṇḍala, then make Nitamba, Karihasta and Kaṭicchinna.

- a. Head of the shoulder (Bāhu Sīrṣa) indicates Nikuṭṭa Karaṇa. Maṇḍala is Maṇḍala Stānaka.
- b. 'Stretching out the leg' is in Sakatāsya. 'Turning the Trika round' is in Bhramaraka.' 'The left hand.....region' is Karihasta. The mention of the cheek region is an addition to the definition of Karihasta.

c. The expression 'over and over again' indicates that Vyamsita is to be repeated between one set of Svastika and another.

d. By Nikutta is meant Vrścika Nikutta.

Vidyūţbhrānta^a

'Sudden Flash'

Vs. 229/2-231/1, A. 24.

Put the left foot in Sūci, and the right in Vidyuṭbhrānta; then make Sūci over again by the right and Vidyuṭbhrānta by the left, then make Paricchinna and turn the Trika round. Then make Latā with Kaṭicchinna.

Udvrtta^b

'Lifted up'

Vs. 231/2-233/1, A. 25.

Make Nūpura pāda with the right foot; stretch the hands downwards and place them on the sides and make Vikṣipta; also make Sūci with these hands; turn the Trika round, then make Latā with Kaṭicchinna.

Ālīdhac

'Archer's pose'

Vs. 233/2-235/1, A. 26.

The hands are in Ālīḍha and Vyamsita; Nikuṭṭa is made on the heads of the shoulders; the left foot is in Nūpura and the right in Alāta and Ākṣipta. The hands are in Urōmaṇḍala. Finally Karihasta and Kaṭicchinna are made.

Rēcita^d

'Whirling'

Vs. 235/2-237, A. 27.

Put the hand in Rēcita, bend the side and make Rēcita, then bend the body in the same pose and make Nūpurapāda and Bhujaṅgatrāsita: then make the Karaṇa called Rēcita, and then Urōmaṇḍala, then Kaṭicchinna also.

Acchuritae

'Taunting Laughter'

Vs. 238-239, A. 28.

Make Nūpura of the foot and turn the Trika round; with the hand in Vyamsita turn the Trika in Vivṛtta, make Alātaka of the leg and at the same time make Sūci. Then finally make Karihasta and Kaṭi-cchinna.

- a. The left foot having been mentioned Ardha Sūci is meant. By Paricchinna is meant the Karaṇa of Chinna. Latā here means Latā Vṛścika.
 - b. Vide Bhujangatrāsta Rēcita and Gṛdhrāvalīnaka.
 - c. For 'heads of shoulders' vide V. 69.
- d. The Angahāra has a long commentary. All the Karaṇas mentioned in this are Rēcitas by the hand. The following is a list of the Karaṇas conjured up to produce this wonderful Angahāra.

Ākṣipta Rēcita, Bhujangatrāsta Rēcita, Bhujangāncita.

Vyamsita, Vivartitaka, Sarpita, Talasanghaṭṭita,

Simhavikrīdita, Nūpura, Daņdaka Rēcita, Vivṛtta,

Garuḍaplutaka, Dōlapādakrama, Vṛṣabhākrīḍita, Rēcita Nikuṭṭa, Vaisākha

Rēcita, Vrścika Rēcita.

Vinivrtta, Mayūralalita, Prasarpitaka, Lalita and Cakramandala.

e. The mention of Nupura and Trika in this Angahara indicates Bhramaraka.

Ākṣipta Rēcitaa

'Cast off'

Vs. 240-242, A. 29.

Put the legs in Rēcita and Svastika. Then keep the hands in Rēcita and Svastika as well. Then separate them in the same order. Then make again Utkṣēpaṇab by the (hands) in Rēcita. Then Udvṛtta Ākṣipta, Urōmaṇḍala, Nitamba, Karihasta and Kaṭicchinna are to be made.

Sambhrāntac

'Bewilderment'

Vs. 243-245, A. 30.

Make Vikṣipta Karaṇa, the hand and the leg according with the action of the face; make the above along with Vāma Sūci, the left hand being let down loose, the right hand resting on the chest, and the Trika folded in (Valita). Make also Nūpura, Ākṣipta, Ardha Svastika, Nitamba, Karihasta and Urōmaṇḍala; also Kaṭicchinna is to be made finally.

Apasarpita^d

'Serpentine movement'

Vs. 246-247, A. 31.

Make Apakrānta and then put the hand in Vyamsita; then Udvēṣṭita and then Ardha Sūci; likewise make also Vikṣipta, Kaṭicchinna, Udvṛtta and Ākṣipta, and also Karihasta and Kaṭicchinna finally.

Ardha Nikuṭṭae

'Half-shouldered arms'

Vs. 248-249, A. 32.

Make the Nūpura Pāda (first in the Nūpura pose) and quickly take a step in Ākṣipta with the two feet according with this foot pace, and turn the Trika round; then make Nikuṭṭa (of the hands) and make Urōmaṇḍala over again; also Karihasta, Kaṭicchinna and Ardha Nikuṭṭa are to be made.

a. In whichever Karaṇa the simultaneous action of the two hands or the two legs in the combination of Rēcita and Svastika is mentioned that Karaṇa should be performed here also.

The commentary deals with the following references:—Vs. 67 (?) 77, 78, 80, 99, 107, 110, 115, 136, 151 and 167.

By Svastika Rēcita and Aviddha (V. 67) are meant Pṛṣta Svastika and Diks-

b. Utkṣēpana means 'lifting up'.

c. The expression 'hand and leg to accord with the face' suggests Añcita Gandasuci and Gangavatarana. By the expression 'Vāma Sūci' is meant Ardha Sūci and Dandapāda. This Angahāra also suggests Catura Karana. 'Trika folded in' is Bhramaraka.

d. Udvēstita implies Karihasta. Udvṛtta means Urūdvṛtta.

e. By "quickly taking a step" is meant the Karana of Vivartita. Nikuṭṭa means Nikuṭṭa of hands and legs. Wherever this Karana (Nikuṭṭa) is mentioned it means Nikuṭṭa and Ardha Nikuṭṭa.

The thirty-two Angahāras have been thus discussed by me. O Dvijas, hereafter you may learn about the four Rēcitas (or Rēcakas).

V. 250.

Rēcakas.

The first is Pāda Rēcaka, the second is Kaṭi Rēcaka, the third is Kara Rēcaka and the fourth is Kaṇṭha Rēcaka. V. 251.

The term Rēcaka with a slight variation in meaning is used for valana also. Rēcaka is different in import from Udvāhana and Calana.

V. 252.

Moving from (one) side to (another) with the feet stumbling and moving in different (positions) is called Pāda Rēcaka.

V. 253.

That is called Kaṭi Rēcaka in which there is Udvartana (lifting up and whirling) of the Trika, and Valana of the waist, and backward movement as well.

V. 254.

Hasta Rēcaka is that in which there are Udvartana Parikṣēpa (throwing about round and round), Vikṣēpa (throwing out), Parivartana (moving round) and Visarpaṇa (moving obliquely) of the hand.

V. 255.

The wise call that Kaṇṭha Rēcaka in which there occur Udvāhana (lifting up of the head and keeping it in that position), Sannamana and Sannata (complete bending) of the side, and Brahmaṇam (movement).

V. 256.

The sacrificial rites of Dakṣa were destroyed at twilight by the glances of the combined aspect of Siva and Pārvati (Ardhanārīśvara), those of Siva being violent and terrific and those of Pārvati delicate and graceful. He danced to the accompaniment of Mṛdanga, Bhēri, Paṭaha, Jhanjhya, Þiṇḍima, Gōmukha, Paṇava, Dardura and several other instruments which were high pitched in sound.

V. 257-59/1.

Nandi, Bhadra and others of the host of (Siva) having seen him (Siva), dance in several Angaharas in strict accordance with Laya and Tala (harmony and time) and observing the (Pindi Bandhasa) thus

a. See appendix F.

formed by Him, they (of Siva's retinue) gave names to the Piṇḍis and also defined them.

V. 259/2-260.

The Piṇḍi for Īśvara (Supreme God head Śiva) is Īśvari, for Naṇḍi it is Paṭṭasi, the Piṇḍi for Caṇḍika is Simhavāhini (She with the lion as her mount), the Piṇḍi for Viṣṇu is Garuḍa, for Brahma the lotus, for Indra the white elephant, for Manmadha (the God of love) fish, for Kumara the peacock, for Lakṣmi personal beauty, for the Ganges continuous flow, for Yama (the God of death) Pāśa (the chord with which life is pulled away from the body), for Varuṇa (rain God) river, for Danadha (God of wealth) Yakṣi, for Balarāma (brother of Kṛṣṇa) Hala (plough). The Piṇḍi for the hooded reptile is the snake. The great Piṇḍi that destroyed the sacrifice of Dakṣa is Gāṇēśvarī (elephantheaded God). The Piṇḍi for the slayer of Andhaka is Raudri who has the likeness of a Trident. In the same manner the other Gods have their own Piṇḍis.

The Rēcakas and Aṅgahāras and Piṇḍi Bandhas having been thus created by Siva were given away to Taṇḍu Muni (Nandi). Thereafter all dances accompanied by good music came to be known as Tāṇḍava.

Vs. 262/2-268/1.

The Rsis asked Siva 'Gesticulatory action has been created for the realisation of its object. What is the purpose of Nrtta? It has no relation with the subject matter of the song, nor does it appear to be the representation of the meanings of words. Why then is Nrtta performed in singing and Asārita?' In reply it was stated that Nrtta does not look to the meanings of the words (of the song) but it is practised as it enhances the elegance and excellence of singing. Usually Nrtta, by its very nature, is pleasing to the whole world. Vs. 268/2-271.

It is highly esteemed as betokening auspiciousness in marriages and their attendent functions, and at the birth of sons. V. 272.

It is also practised as a source of merriment. These (dances) having been widely taught and practised were copied by the Titans.

V. 273.

Those parts of the dances that were suited to music were taught, along with Tāṇḍava, by the great God to Taṇḍu.

V. 274

Let the dance be performed with proper musical accompaniment. The rules ordained for Tāṇḍava relate to the praises of Gods.

V. 275.

I shall give in detail the rules relating to Tāṇḍava in all its delicate and superfine performance, to the evolution of Śṛingāra Rasa from it and to its accompaniment with Vardhamānaka (Tāla).a

Vardhamānaka is so called because of the harmonious development of its Kalas and letters,^b and also because of the prosperity (that it brings) to the dancer.

Vs. 277/2-278/1.

O, best of Dvijas, the Kutapa Vinyāsa^c has first to be performed as ordained by the rules, and then the performers may proceed with Āsārita practices.

Vs. 278/2-279/1

Thus making Upōhana^d to the accompaniment of stringed musical instruments, vocal music, and Bhāṇḍa,^e the lady dancer has to make her entry.

Vs. 297/2-280/1

Where a song has to be represented in Abhinaya there should be no accompaniment of instrumental music. Bhāṇḍa Vādya is ordained for the performance of Aṅgahāras. Instrumental music, which is well harmonised, well timed, enjoyable, and attuned to the Nṛtta should be used in Tāṇḍava by those skilled in the use of such instruments.

After the performance of music, vocal and instrumental, the danseuse should retire. Vs. 283/2-285.

The others also make their entry in the same manner. The dancers who form the Pindi come thereafter. Till the Pindi is formed the

a. From the commentary it appears that Vardhamānaka is a species of Tāla (keeping time). It relates to the Pūrva Ranga rites.

b. Tāla appears to be a technical expression used in measuring the duration for keeping time. The idea underlying letters is also the same. There are special measures for the period intervening between the first tinkling of the cymbals and the next. For example in Trsra the interval is equal to the time taken to utter three letters, In Catura four letters and so on.

c. Kuta means sound; that which sustains this sound is Kutapa. Kutapa is of four kinds:—Tata, (stringed instruments), Anaddha (drums sounded by the fingers or sticks), Suşira (wind instruments) Ghana (cymbals made of bell metal).

d. Upōhana means "humming a tune" before singing it aloud.

e. Bhāṇḍa is a musical instrument resembling a drum. The commentary identifies Bhāṇḍa with Puṣkara (an instrument belonging to the drum species). Since Bhāṇḍa is of the class of instruments designated as very pure, it is used on this occasion. Probably the Bhāṇḍa is a drum made of a long earthenware jar the mouth of which is covered with some stiff membrane. We may point out that such drums are carved close to the Karaṇas in the Western Göpuram of the Cidambaram temple.

f. The commentary draws attention to the fact that the rules laid down in this and the succeeding verses, relate only to the danseuse and not to the dramatis personae.

Paryasta has to be kept up. All those dancing women have thereafter to make a Pindib and retire. There should be instrumental music when the formation of Pindi goes on, and the latter should also be accompanied by a pleasing concert suited to the Paryasta. In this connection Upavāhanac has to be performed as before. The Nartaki (danseuse) should enter the stage accompanied by Bhāṇḍa and other instrumental music. The minstrels should perform Āsāritad once again.

The Nartaki should make her entry as ordained above and should perform Abhinaya of the purport of the song. The same matter should again be combined in the dance. After the Āsārita is finished, the Nartaki should make her exit. Others should then enter, as laid down above, and their performance should also be the same. The course prescribed for Āsārita has thus to be performed at every step.^e

Vs. 290-292.

While the music and Bhānda playing are going on let one perform in the first place, two in the second, three in the third, and four in the fourth (in succession).

V. 293.

There are four kinds or modes of Piṇḍi. They are Piṇḍi, Śṛṅkha-likha, Latābandha and Bhēdyaka. V. 294-295/1.

Piṇḍi Bandha is made by imitating the form of a Piṇḍa (a mass). Śṛṅkhalika is made in the form of a bush; Latā Bandha is like a mesh; Bhēdyaka is accompanied by dance.

Piṇḍi Bandha (formation of Piṇḍi) is in Kaniṣta (at the end or close), Ṣṛṅkhalika is to be performed in the intervals of Lāsya; Latā-Bandha is made in Madhyama (middle) while Bhēdyaka is the first.

Vs. 295/2-297/1.

- a. When like a huge, thick, indivisible cloud the whole body is thrown into Vikṣēpas, Paryasta is performed. There is no Paryasta in Abhinaya.
 - b. Piṇḍi means a bevy or group of girls.
 - c. Upavāhana is the same as Upōhana (Vide. V. 279/2).
 - d. Asarita probably means a tumultuous rush of music.
- e. In this connection we may draw attention to the Kutapa Vinyāsa mentioned in V. 278/2 279/1. The commentary there says that Kutapa Vinyāsa is the arrangement for producing music. The Kutapa arrangement is as follows: the Mṛdanga man; to his left the Paṇava man, the singer to the south of the dais facing the north; a little to his north the songstress facing south; the Viṇa man to the left of the songstress; then the flutist.

The concert arranged in this manner is called Kutapa. It is pointed out that without the songstress the orchestral effect will be completely devoid of aesthetic satisfaction.

The origin of the several Pindis is different. Vs. 297/2-298/1.

O, Sages, whose wealth is penance, the Vardhamāna is to be performed in this manner. I shall set forth the rules relating to Gītasa and Chaṇḍakas, and also those that relate to such other things as are associated with the movement of the body and the limbs. I shall also mention the songs, the dances and the musical instruments appropriate to them. The Nartaki appears on the stage to the accompaniment of all the Bhāṇḍas; she makes Kṣēpa attuned to the music of stringed instruments. A Gīta comprehending all things has first to be performed in Abhinaya. The same thing has again to be represented in the dance.

Vs. 298/2-302/1.

The rules laid down heretofore for dance, Abhinaya and music in Āsārita are to be applied to Gīta also. The rules about Gītas dealing with Vastu (subject matter) are the same as those described above.

Vs. 302/2-303.

Now listen to the definitions of Gītas appropriate to Tāṇḍava. V. 304/1.

The rules prescribed for Nrtta, Abhinaya, and Vādya in respect of their subject matter should also be applied to Chandakas associated with the limbs and the body.

V. 304/2-305/1.

Vādyam (instrumental music) is of two kinds; the first consisting of heavy letters and the second of light letters.

Where the body and limbs move backwards frequently, then the first^b has to be represented by Abhinaya and the rest have to be combined with the dance.

Vs. 306/2-307/1.

The music to be used in this connection should be one comprising Tripāṇi^c and Laya. The players on musical instruments should tune them with due observance of Laya.

Vs. 307/2-308/1.

Vādyam is of three kinds: Tatva, Anugata, and Ōgha. Tatva is to be used in Sthira (fixity). Anugata in Madhya (middle) and Ōgha in repetition. This is the rule relating to Vādya. The limbs are to be

a. Gītas are a class of doggerel called Madrakas, they are vulgar songs originating from Madra.

b. First means Avarta.

c. Tripāṇi is three Pāṇis. Pāṇi is a unit of measurement.
 Verses 308/2—311 are superfluous. They are interpolations.

turned about in accordance with the song of Chanda. This rule is to be observed invariably in Nrttābhinaya Vādya. Vs. 308/2-311.

These are the rules to be observed in all Gītas and Āsāritas. They are appropriate to the praises of God and are delicate and elegant.

The intimate conversation born of the amorous disposition of men and women, and of the quintessence of aesthetic sentiment is known as Sukumāra. V. 313

I shall now narrate in which states of feeling Nrtta should be used by the dancers. O, Dvijas listen to me.

In Angavastunivṛtti, Varnanivṛtti and in Abhyudaya Nṛtta should be used by those skilled in it.a V. 315.

Nrtta should be used whenever there is an occasion to mention the amorous disposition of a married couple; such Nṛtta should be creative of pleasure. V. 316.

It is also desirable that (in the case of a Svādhīna Bhartika) b there should be some dance appropriate to the occasion and the song only when the dancer's beloved person is present. V. 317.

When the actress in any dramatic performance is (representing) a Khaṇḍita^c or Vipralabdha^d or Kalahāntarita,^e no dance should be performed.

There should be no dance in the case of the actress whose husband is away, and who is engaged in a confidential conversation with her maid.f

a. Vastu means subject matter, and seems to indicate here such singing and dancing as are prescribed for delicate and superfine compositions.

Varna Stāyi is a fixed position or pitch in music.

Nivrtti seems to indicate cessation. Abhyudaya means festivity, prosperity,

- b. Svādhīna Bhartika is a wife who has complete control over her husband.
- c. Khandita is one who discovering the infidelity of her husband becomes angry with him.
- d. Vipralabdha is a lady to whom the lover sends the confidant with a message appointing the time and place of their meeting, but ultimately disappoints her.
- e. Kalahāntari is a woman whose husband forsakes her as the result of a love quarrel.
- f. The commentary says that this applies to a lady who feels keenly the absence of her husband.

There should be no dance by a lady who is dependent on the confidante. (There should also be no dance when the lady is 'unwell').

V. 320.

In those (dramatic situations) in which the lady (actress) seems to be propitiated, dance should be gradually introduced. V. 321.

Dance should be performed with all the Angahāras dedicated to Siva^a in all dramatic situations appertaining to the praise of Gods.

V. 322.

Wherever the singing relates to the sexes and is associated with the erotic sentiment, the Angahāras dedicated to the Dēvib alone should be performed.

V. 323.

I shall (now) discourse on the rules relating to Bhāṇḍa Nṛtta when it is performed in Narkuta, Khañjaka, Parigītaka, associated with Catuṣpada.

V. 324.

In that Catuṣpada which is combined with Khañjaka and Narkuta the Bhāṇḍa is accepted at the end of the Pāda. V. 325.

At the close of a Pāda of Dhruva associated with Caṇḍa having equal feet and letters, there should be a Graha with the forefingers.

V. 326.

In making a (course in) vocal music and Abhinaya, and in making again a Pāda Nivṛtti, the Bhāṇḍa (instrumental) music should be employed.

V. 327.

Bhāṇḍa Vādya should be used in the following cases also. Aṅgavastu Nivṛtti, Varnāntara Nivṛtti and Upasthāpana. V. 328.

In such other dances as are Antaramārga, and also as are accompanied by stringed instruments, vocal music and Karaṇas, Sūci may be used along with Bhāṇḍa.

V. 329.

Whoever performs these actions of Mahēśvara will become a pure soul absolved of all sins, and will attain Siva Lōka (the abode of Siva).

V. 330.

Even so were created the rules of Tāṇḍava by those performing it. V. 331.

a. The Angahāras specially appropriate to Śiva are Vidyuṭbhrānta, Garuḍap-luta, Niśumbhita, etc.

b. The commentary mentions Talapuspaputa, Lina and Nitamba for such occasions because they are the favourites of Dēvi.



GLOSSARY



CHAPTER III

GLOSSARY

LIST OF ABBREVIATIONS

A.C.	Ākāśa Cāri	Leg action above the ground.
A.H.	Asamyuta Hasta	Single hand (action).
B.	Bhṛ	Eye-brow (action).
B.C.	Bhaumya Cāri	Leg action on the ground.
Dr.	Dṛṣṭi	Glance.
Gr.	Grīva	Neck (action).
J.	Jangha	Calf (action).
K.	Kaţi	Waist (action).
Mj.	Mukhaja	Expression of the face.
N.H.	Nṛtta Hasta	Hand (action) in dance.
P.	Puta	Eye-lid (action).
Pś	Pārśva	(Action of the) sides.
Pd	Pāda	Foot (action).
Ś	Śira	Head (action).
S.H.	Samyuta Hasta	Double hand (action).
T	Tāra	Eye-ball (action).
U	Uras	Chest (action).
Ud	Udara	Belly (action).
Ur	Ūru	Thigh (action).
FATT		맞이 크림에서 뭐 요요 가게 있는데 이번 나도 없었다.

[N.B.—1. The glossary is intended to explain only the technical terms contained in the definitions of the Karanas and Angahāras.

- 2. Very often the same name is used by Bharata for the movements of several limbs. No benefit can be derived from the glossary if it be not first determined which limb a given term refers to.
- 3. The Roman and Arabic numerals at the close of the definitions indicate the chapter and verse of the Nāṭya Śāstra (Gaekwad's Oriental Series).]

A.

Ābhugna

U

The back is raised and lowered alternately; the hands are let down loose. These actions are to be repeated. (IX. 224).

Abhyantara Apaviddha

This is not an independent action. The expression is used in the definition of

Cakra-maṇḍala. It means "making the Apaviddha action with some space between the legs".

Pādāgratalasañcara (moving on the tip A.C. Addita of the sole) of one leg is made in front or at the back, with the other leg entwining it. (X. 23). The head is bent down. Ś Adhōgata The head is moved obliquely. (VIII. 27). Ādhūta The left foot follows the right and the Adhyardhika B.C. right is drawn backwards. (X. 17). The head is raised and the big toe is Agra Tāla Pd stretched outwards and the other toes are stretched obliquely. (IX. 273 & 274). The head is moved up and down verti-S Ākampita cally. The Vikṣēpa action is to be reversed. N. H. Aksipta Bend the right leg, lift it up and move A.C. Aksipta it about. (X. 37). This is a special body movement refer-Akşipta red to in IV, 152, including Ākṣipta of the hand, trunk and leg. The commentary says that this is possible only in Udvrtta Cāri. The commentary in defining this diffi-N.H. Aksipta Rēcita

cult action says: "The left hand is placed on the chest, the right hand is put in Vyāvarta all over (i.e., above the danseuse and on her sides) and then in Rēcita (as in Hamsapakṣa); then it is brought to the chest region with the fingers pointing downwards. Then the hand is put in Añcita, Rēcita and Apaviddha.

Akṣipta Svastika B.C. The primary action, Svastika of the legs (crossing of the calves) is made first,

and is then followed by Aksipta of the leg.

Alapadma or
Alapallava K Alapadma of the hands is made in the region of the waist.

Alapadma or
Alapallava

A.H. The fingers are turned round in the palm without touching one another. (The turning round of the fingers appears to be done in such a way that the audience can see the nails throughout the action).

(IX. 92.)

Alāta

A.C. The (right) leg is stretched backwards and then it is circled towards the left. All the time there is some space between the two legs. Finally the heel is dropped on the ground. (X. 41).

Ālīḍha (Sthānaka) Make Maṇḍala Sthāna and in that position stretch out the leg by five Tālas. (X. 67 & 68).

Alōkita Dr The look is forcible and sudden. (VIII. 108).

Añcita S The head is slightly bent to one side and is also slightly shaken. (VIII. 31).

Añcita

N.H. First make Karihasta, and then put the hand in Ardha Svastika. The hand in this posture is placed over the nose and lifted up and stretched out. The word sometimes means "moving the fingers or toes slowly and gently, with the palm or foot pointing downwards."

Añcita Pd All the toes are stretched out. (IX. 276).

Angika Sākha Āngika means 'relating to the body'.

The major divisions of Abhinaya are four: 1. Āngika, 2. Vācika, 3. Āhārya and 4. Sāttvika. Āngika (relating to the

body) is of three kinds: 1. Śārīra (of the body), 2. Mukhaja (Facial expression) and 3. Cēṣṭa (action or movement). Āṅgika A'bhinaya relates to some portion (Śākha) of the body. Thus Āṅgika Śākha is not an action by itself but merely indicates a portion of the body.

Añjali

S.H. This is made by bringing together the two hands put in Patāka Hasta (The two palms are in contact as in making Namaskāram). (IX. 128).

Anuvrtta

T. The eye-balls are moved quickly up and down.

Apakrānta Krama

Pś

A.C. Make a fold of the thigh, raise up the bent thigh and place it on the side. (X. 31).

Apasrta

Release the limbs from Vivarta (IX 238). (Gaekwad Edn.). Lead on to Vivarta (Nirnaya Sāgara Edn.).

Apavartita

This is not an independent action. It simply means turning (the hand) the other way.

Apavēstita

This is a finger action in which the fingers are stretched downwards.

Apaviddha

A.C. The commentary says that this is the same as Baddha Cāri.

Apaviddha Sūci

A.H. Put the hand in Sarpa Sira, and stretch out the middle finger with the thumb touching it.

Apovēstita

This is the opposite of Udvēstita and may be taken as equivalent to Āvēsta.

Arāla

A.H. The fore-finger is bent like a bow, the thumb is also bent, and the remaining fingers are stretched upwards. (IX. 46). P. 85, Fig. 123.

Arāla Khaṭakā- mukha	N.H.	Make Arāla of one hand and Khaṭakā-mukha of the other.
Ardha Candra	А.Н.	All fingers excluding the thumb are brought close to one another and bent like a bow. (IX. 43). P. 85, Fig. 124.
Atikrānta	B.C.	Bend the leg, lift it up, stretch it out in front and drop it down gently (X. 30).
Atikrānta (Krama)	B.C.	Same as Atikrānta. 'Krama' means 'pacing or walking'.
Avadhūta	S	The head is brought down once.
Avahiddha	S.H.	First put the hands in Sukatuṇḍa, bending them with the finger tips pointing towards the chest, then slowly lower them. (IX. 156).
Avalõkita	T	The eye-balls look downwards.
Āvarta	N.H.	The hands are put in Dôla.
Āvarta		The bent leg is extended and then quickly retracted.
Āvartita	N.H.	Make the action of Alapallava and place the hands on the thigh after making Vyā- varta and Parivarta.
Āvartita	J	The left leg is moved to the right and the right to the left.
Āvēstita		(Fundamental Hand Action) The fingers of the hand commencing with the forefinger and ending with the little finger are gracefully curved towards the palm.
Aviddha	N.H.	This is synonymous with Āviddha Vakra. Make Patāka of the hands first, then make Āvarta gracefully touching the shoulder, the tips of the elbows, and the ends of the shoulders successively.
Aviddha	A.C.	Make Svastika of the legs and release them. In that position bend the right

leg and stretch it out (as though piercing through).

Aviddha Vakra

Vide Aviddha.

Avrtta

N.H. Arāla and Khaṭaka of the hands placed on the thigh and then on the back of the thigh constitute an Āvṛtta.

B.

Baddha Cāri

B.C. The two calves rub against each other making Svastika. This is followed by Valana of the thighs. (X. 21).

Bāhya Bhramaraka This is not an independent action. It is simply the Bhramara action of the left leg.

Bhramara (or Bhramaraka) A.C. Make Atikrānta Krama of the right leg.

Turn the Trika round and round standing on the sole of the left leg.

Bhunjanga Trāsita A.C. Lift up the bent leg (carry it with the heel towards the Trika) and spin the other thigh (X. 42).

C.

Cāsa Gati

B.C. The right leg is stretched forward and then drawn backward; the left should move forward when the right is stretched backward, and backward when the right moves forward. 'Cāṣa' is the Jay, and 'Cāṣa Gati' is the gait of that bird. (X. 18).

Catura

Vide Udghattita.

Catura

A.H. The little finger is raised upwards, the other three are stretched out with the thumb touching the middle finger.

(IX. 93). P. 85, Fig. 125.

Caturaśra

S.H. The two hands are put in Khaṭakāmukha pointing towards the audience and at a distance of about eight inches from the chest of the dancer. The elbows and the

shoulders are kept as though balanced. (IX. 184).

Chinna

K The middle of the waist is so folded in that it looks as though the waist is split into two portions.

D.

Danda Hasta

N.H. Make Hamsa Pakṣa of the hands. Put them in Vyāvarta and Parivarta and stretch out the shoulders.

Danda Pāda

A.C. Make Nūpura of the foot and stretch it out in front. Then make Āviddha.

Danda Paksa

N.H. Put the hands first in Hamsapakṣa, then make Vyāvṛtta and Parivṛtta. Stretch out the shoulders. One of the hands put in Hamsapakṣa is gracefully moved to the region of the chest from the side and at the same time the other is passed round the dancer's body. (IX. 202).

Dhuta

S Whirl the head slowly.

Dōla

S.H. The arms and shoulders are let down loose and free. The Patāka of the hands is released.

Dōla Pāda

A.C. First bend the leg, and then swing it from side to side, then drop it on the heel. (X. 36).

Druta Krama

This is not an independent action. It is only a direction for making Alāta Cāri. Druta means 'quickly' Krama means 'pace'; Druta krama is 'a pace taken quickly.'

E.

Ēḍa Krīḍita or Ēlaka Krīḍita Put the legs in Talasañcara and then B.C. jump up and down.

TANDAVA LAKSANAM

H.

Hamsapakşa

A.H. The thumb is bent, the little finger is stretched straight up, and the other fingers are also well stretched out. (IX. 106). P. 85, Fig. 126.

Hamsapakşa Druta Bhrama Vide Hamsapakşa. The words Druta and Bhrama merely indicate that the hands in the Hamsapakşa action should be moved round and round quickly.

Harinapluta

A.C. Make Atikrānta with the right leg. Jump up and throw down the leg. Then bend the left calf, and throw it backwards. (X. 43).

J

Janita

A.C. This is the root action of all the gaits and hence its name. The closed right fist is placed on the chest and the leg is kept in Talasañcara. (X. 25).

K.

Kampita

Shake the head vigorously up and down.

Kapiddha

A.H. Make Sikhara first and then place the fore-finger on the crest of the thumb. P. 86, Fig. 127.

Karihasta

N.H. The right hand in Patāka is put in Latā and is lifted up and waved from side to side. The left hand is put in Tripatāka and is placed over the ear (as though it were an elephant's trunk).

Kēśa Bandha

N.H. First put the hands in Patāka and then place them gracefully on the sides. Then lift them up to the head, bring them down to the region of the posteriors, and lift them up again to the head. (This Hasta is so called because the hair is touched in the course of the action). (IX. 197).

Khaṭkāmukha	A.H.	Make Kapiddha, and lift up the curved ring finger along with the little finger. (IX. 60). P. 86, Fig. 128.
Kṣipta	J	This consists in throwing the calf downwards (IX. 260).
Kuñcita A.C.		The right heel is raised above the ground, the toes are bent downwards, and the waist is slightly bent. (IX. 277 & 278).
Kuñcita Ūrdhava La or Kuñcita Ūrdhava Latānguli	tā	This is not an independent action. It is only a description of the position of the leg. It means bending the leg so as to expose the nether surface of the toes.
		\mathbf{L}_{0} , \mathbf{L}_{0} , \mathbf{L}_{0}
Latā	N.H.	First put the hands in Patāka, and in that pose stretch them obliquely at the sides, and then backwards. (N.B. Some authorities prescribe Tripatāka for this Hasta). (IX. 198).
Latā Hasta Vilōlita		Same as Latā.
Latā Rēcita	S.H.	The two hands are stretched obliquely on either side of the dancer (as though the hands were creepers hanging down loose). This is the Latā pose. In Latā Rēcita the left hand is in Latā and the right is whirled round and round.
Lõlita	S	The head is moved in all directions. (VIII. 37).
		M.
Maṇḍala		The resultants of the combinations of the several Cāris are called Maṇḍalas.
Maṇḍala Āviddha	A.C.	The wheeling round of the leg in circular motion touching the head all round is Maṇḍala Āviddha.
Maṇḍala Sthānaka		The two legs are placed apart at a distance of four Tālas from each other.

They are put in Tryasra and bent on their sides, the waist and the knees being in a line. (X. 65 & 66).

Mattalli

B.C. Make reeling and whirling movements to and fro with the two legs. Keep the hands in Udvēṣṭita and Apaviddha. (X. 28).

Mușți

A.H. The fingers are placed in the palm resting on their tips and the thumb is placed over the closed fingers. (Boxing fist). (IX. 55). P. 86, Fig. 129.

N.

Nata

J Bend the knees. Put the calves in Svastika and alternate them as in Avartita. (IX. 259 & 260).

Nata

Ps The waist is well bent, the side is slightly bent and the arms are fully stretched out by the side. (IX. 235).

Nihañcita or Nikuñcita Ś

The head touches the hump of the shoulders and the eye-brows are slightly curved.

Nikuñcita Ardha Yōga The name is not indicative of any definite action. The meaning probably is 'by combination of half the action of Nikuṭṭa.' The text in the Nirnaya Sāgara edition reads "Nikuṭṭita Ardha Bhāgēna." But if the reading of the Gaekwad edition is to be accepted, then Nikuñcita and Nikuṭṭa should be treated as synonymous. (Kuñcita means 'bending' and Nikuñcita is "well bent". Half Nikuñcita is the same as half Nikuṭṭa).

Nimēşa

P

The eye-lids are closed. The separation of the eye-lids is Unmēśa, extending them is Praśṛta. Unmēṣa and Nīmēṣa are sometimes known as Unmilana and Nimīlana.

GLOSSARY

Nimīlita	P	Closed (eyes).
Nitamba	N.H.	Put the two hands first in Patāka and in that posture place them on the shoulders, and then bring them down gracefully to the posteriors. (IX. 196).
Nitamba	Pś	This is not an independent action. It suggests the alternation of the right leg and hands with the left and carrying them down to the Nitamba region (or to the posteriors).
Nūpura	A.C.	The leg in Agra Tāla is put in Añcita from behind, and is then suddenly dropped on the ground. (X. 35).
		P.
Padma Kōśa	A.H.	Make Sūci Mukha keeping all the fingers wide apart. Bend them slightly and raise them again. (In making this movement not even the finger-tips should touch one another). (IX. 79 & 80). P. 86, Fig. 130.
Pādōgratalasañcara	Pd	The heel is raised, the big toe is stretched out and the other toes are bent and moved slightly.
Pādōñcita	Pd	Keep the heel firmly on the ground, and move the toes slightly. (Pādōñcita means 'leg in Añcita,' Añcita means 'slightly moved'). (IX. 276).
Pakṣa Pradyōtaka or Pakṣa Vañcita	N.H.	The hands are put in Tripatāka and placed over the elevated portion of the waist. Then they are turned aside. (IX. 200 & 201).
Pallava	N.H.	Make Patāka of the hands. Put them in Svastika across the wrists. Release the Svastika but retain the Patāka.
Paravṛtta	Ś	Turn the head back. (VIII. 34).

The head is moved from side to side. Ś Parivāhita (VIII. 18, 26 & 28). (Fundamental The fingers are moved out of the palm Parivarta Hand Action.) upward and outward beginning with the little finger and ending with the forefinger. (IX. 218). The neck is moved gracefully in a Gr. Parivartita crescent form right to left and left to right. Spin the Trika on its own axis (as in K Parivṛtta Valana). This consists in leading the calf in J Parivṛtta opposite directions. Bring the hands to the sides in front. S.H. Parivrtta Make Pārśva Krānta (X. 32), which Pārśva Krānta is lifting up the bent (right) leg so that Krama the knee comes up to the level of the breast. Make Udghattita of the same leg, that is, drop the leg on the ground so that the tip of the sole touches the floor. Vide Nata. Pś Pārśva Nata Lift up the bent leg and swing it from Pārśva Pārśva Dola A.C. side to side. Vide Pārśva Nata. Pārśva Sama or This is not an independent action. Sama is probably another reading for Parsva Pārśva Sthāna Krānta. The literal meaning of the expression is "place the leg by the side."

A.H. All the fingers are close together and Patāka are fully stretched out. The thumb is bent at an angle and is so placed that it touches the outer edge of the fore-finger. This is the primary unit of

all Asamyuta hand actions. P. 87, Fig.

131.

Patākāñjali	S.H.	Both the hands are put in Paṭāka and brought together. (IX. 128).
Pralambita		This is not an independent action. The hands are hung down to the full extent.
Pralōkita	Т	Move the eye-balls from side to side.
Prasaraņa	A.H.	The fingers are stretched out.
Prasārita	K	Expand fully.
Prasarpa	Pd	Move one foot slowly on the ground towards the other.
Prōdvēștitatala	N.H.	The hand in Tripatāka is raised to the ears and put in Udvēṣṭita (pointing downwards).
Puspapuṭa	S.H.	First make Sarpaśira of the two hands with the fingers touching one another. Bring them close together so that they form a basin.

R.

Rēcita

Bharata says that in a sense Valana may be called Rēcita. Rēcita of the various limbs consists in whirling or moving them about. Rēcaka also consists in lifting up and moving about. (Rēcita and Rēcaka are synonymous).

Rēcita of the neck—"Raise up the neck, keep it erect, then bend it well, bend it to a side and move it round and round."

Rēcita of the hand—"Lift up the hand, throw it about, move it round and round and draw it back."

Rēcita of the fingers—"The fingers are moved round and round."

Rēcita of the waist—"Lift up the Trika, spin the waist round and round and move it backwards."

Rēcita of the leg—"Moving from side to side, tripping and moving the feet in different ways, is Rēcita of the leg."

Rāhula defines Rēcita thus: 'The several and independent whirling actions of the neck, the two hands, the waist, and the two legs constitute Rēcita.'

S.

Sāci T The eye-ball is moved obliquely to the corner of the eye and the look is directed through the eye lashes.

Sama T Steady, even look.

Sama Pāda The two legs are placed on the ground in the natural posture.

Sannata \$ The head is well bent in Nata.

Sannata S.H. The two hands in Patāka are hung down loose.

Sannata Ts This is not an independent action. It is merely Pārśva Nata well done.

Sarpa Sira

A.H. This is the Patāka action of the hand with depression in the palm. (This hand is so called because it looks like the hood of the cobra). P. 87, Fig. 132.

Sikhara A.H. Start with the Musti hand, release the thumb and lift it up. P. 87, Fig. 133.

Siro Ghṛśṭa A.C. Bend the leg fully behind, move it like a wheel, touch the head in the course of the action, and then stretch out the leg.

Skhalitāpaśṛta This expression is vague. Its literal meaning is 'tripping and withdrawing.'

Stitāvarta

B.C. With the legs apart drag the right foot on the ground with the heel raised and the toe alone touching the ground. Stretch out the left leg. When this action is performed the jingling anklets

produce	a pleas	ant r	nusica	1 s	ound	l. The
body sho	ould be	kept	erect	in	this	action.

Sūci A.C. Lift up the bent (right leg), stretch it up to the knee, and let it down after having brought the toes to a point. (The foot in this action is believed to look like a Sūci or needle).

Sūci mentioned in IV. 132, is not a Cāri. It is a peculiar foot action defined in IX. 279 & 280.

The right heel is lifted up and poised on the tip of the big toe, the left heel is in the natural posture.

The hands are put in Sarpa Sira with N.H. the thumb touching the middle finger. Then the hands are stretched out obliquely.

A.C. Bend the leg, lift it up, stretch it above the knees and then drop it in front on the tip of the foot.

As defined in IV, 139, this means piercing or touching the second foot (probably the left) with the first, the latter being in Sūci Pāda. The hands are placed on the chest and waist.

A.H. Make the Khaṭaka hand, and stretch out the fore-finger. P. 87, Fig. 134.

A.H. Make Arāla Hasta with the ring-finger crooked like a parrot's beak. P. 88, Fig. 135.

N.H. Make Talamukha, and cross the wrists in the form of a Svastika. Then separate the hands and throw them about.

This is not an independent action. Svastika of the legs is made by folding in the calves and crossing at the ankles.

Release Svastika of the legs.

Sūci Pāda

Sūci Lakṣaṇa or Sūci Mukha

Sūci Viddha

Sūci Viddha

Sūcyāśya or Sūci Mukha

Śukatuṇḍa

Svastika

Svastika

Svastikāpaśṛta

	Charles Same and the Co.		
רדי אירו	ATTA	TATZC	ANAM
ANI	HILA	LANS	AIVAIVI
	TTATE		~ ~~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

T.

80

Tāla "A fourth of each man's fist is an inch for him. Twelve such inches make a Tāla."

Talāgra Pd The foot is poised on the tip of the sole.
Talāgra Agra This is the same as Tala Sañcara (Vide
Pādōgra Tala Sañcara). The word
"Talāgra Agra" means 'the end of the
sole or palm.'

Tala Mukha N.H. Put the hands first in the Caturaśra, then make Hamsapakṣa and then place them obliquely facing each other.

Tala Sanghaṭṭita

This is a part of Udghaṭṭita Karaṇa.

The commentary defines it thus: 'Let the palm be firmly and closely packed.'

Tala Samsphōṭita This is a part of the Karaṇa of that name. It means clapping the hands.

Tālavṛnta Vide Udvṛtta.

Tilaka N.H. The hand is put in Khatakāmukha and is then taken to the forehead. The middle finger is stretched out.

Tripatāka A.H. First make Patāka and then bend the ring-finger. P. 88, Fig. 136.

Tryaśra Gr The neck is bent to a side as though under a weight.

Tryaśra Pd First put the legs in Sama Pāda, then touch the middle of the left foot with the right heel, the big toe pointing outward.

U

Udghaṭṭita Pd Stand on the tip of the sole and then drop the heel on the floor.

Udvāhita J This consists in carrying the calf upward.

Udvāhita U The chest is heaved up.

Udvēstita		(Fundamental hand action). The fingers bent in Āvēstṭita are opened out in the same order. The wrist makes a graceful curve in relaxing the fingers.
Udvēstita	N.H.	The hands are lifted up.
Udvṛtta	A.C.	First put the right leg in Āviddha and in that position approach and touch the region of the thigh of the other leg with the heel. Jump up in that posture and drop the leg down. Repeat the action with the other leg.
Udvṛtta	N.H.	Put the two hands in Hamsapakṣa and then in Vyāvṛtta (IX. 185). This action is also known as Tālavṛnta.
Ulbaṇa	N.H.	The tips of the hands are raised in Alapallava and then stretched out.
Ullōkita	T	The eye-balls are lifted up and then brought down. Bharata's definition is "Looking upward."
Unnata	Pś	Parts of the body other than those put in Nata, are put in a posture which is the opposite of Nata (The waist, side, arms and shoulders are elevated).
Ūrdhva Jānu	A.C.	Lift up the bent leg and place it on a level with the breast.
Ūrdhva Maṇḍala	N.H.	The definition in the text is cryptic. The commentary says that in this pose the hands should start from the region of the chest and be lifted backward and upward to the forehead by the side. Then they should be stretched out and moved in a circle.
Ūrdhvāpavēstita		The hands are lifted up in Ūrdhva Maṇḍala.
Ūrna Nābha	A.H.	The fingers should first be held in Padma Kōśa and then they should be bent. P. 88, Fig. 137.

Urōmaṇḍala	N.H.	The right hand is put in Udvēsta, the left in Apavēstita, and both are moved simultaneously round and round over the region of the chest.
Ūrõnirbhugna	U	Keep the chest firm and elevated, the back sunken and the shoulders stiff.
Utkșipta	S	The head is lifted up and the eyes are turned upwards.
Uttāna		This is the act of placing the hands with the palm upwards. (The opposite action is called Nyancita).
Uttāna Vañcita	N.H.	The wrists and shoulder-heads are to be shaken slightly. The hands are put in Tripatāka and bent obliquely.
		V.
Vaiśākha Sthānaka		The legs are placed three and a half Tālas apart. The thighs are also at the same distance from each other. The legs are in Tryaśra to a side.
Vaișņava Sthānaka		The feet should be two and a half Tālas apart. One leg should be in Tryaśra, and the other on the side with the calf slightly bent. The body should be in Sauṣṭava (Vide. Foot note for IV. 60).
Valana	Ud	When the knee moves into the space between the thighs, Valana is produced.
Valita		Turning the Trika round and round is Valita.
Valita	Gr	The head is turned to the side and the leg is bent.
Valita (or Valana)		The knees are kept apart with some space between them and one knee (probably the right) is turned round into that space.
Valita	N.H.	Put the elbows in Svastika and Latā.

Valita Āviddha		The legs, after being bent and moved in Valita, are put in Svastikāpaśṛta. These actions are to be performed alternately with the right and left legs.
Vilõkita	T	Look backwards.
Vartita Ghūrnita	N.H.	Whirling the hand in a circle is Vartita Ghūrnita.
Vicyava	B.C.	Make Sama Pāda first, then release the legs. Make Nikuṭṭa with the tip of the sole on the ground. Nikuṭṭa mentioned here is defined in the commentary thus "Lifting up and bending down the body is Nikuṭṭa." This is different from the Nikuṭṭa Karaṇa.
Vidhūta	Ś	Rapid whirling of the head is Vidhūta.
Vidyuţbhrānta	A.C.	Move the leg like a wheel to its whole extent. In the course of that action let it touch the head. Move it alternately in all directions (up and down and sideways).
Vikṣipta		This is a combination of Daṇḍa Pāda, Nūpura Pāda and Āviddha. (The leg action in this pose cannot be separated from the hand action).
Vikṣipta	N.H.	The hand is stiffened up like a staff. The hand and leg are whirled in Rēcita.
Vikṣēpa	N.H.	One hand is in Vyāvṛtta, the leg is stretched out, and the other hand is in Catura.
Vinivṛtta		This is the reverse of Vivṛtta. In Vivṛtta Sūci action should be made first with the Trika moving round. Then it should be released.
Viprakīrnita or Vicyuta Viprakīrnita	N.H.	First make Tāla Mukha. Keep the hand in Svastika. When the hands are re- leased Viprakīrnita is produced. (Vi-

cyuta is an adjective whose meaning is "released").

Vivarta (Vivrtta)

K

Turn the Trika round and round.

Vrścika

A.C.

The right leg is bent backwards (so as to look like the uplifted sting of the scorpion). The two hands are placed on the shoulder-heads.

Vyāvrtta or Vyāvarta

(Fundamental Hand Action).

The fingers are bent as in Avēṣṭita, but commencing with the little finger and

ending with the fore-finger.

Vyāvrtta

N.H.

The hands are lifted up side-ways.

Vyāyāma

Vyāyāma is the co-ordination of several Cāri actions. Ordinarily it means physical exercise.





Fig. 123. Arāla



Fig. 124. Ardha Candra



Fig. 125. Catura



Fig. 126. Hamsapakşa



Fig. 127. Kapiddha



Fig. 128. Khaṭakāmukha



Fig. 129. Mușți



Fig. 130. Padmakōśa



Fig. 131. Patāka



Fig. 132. Sarpa Śira



Fig. 133. Sikhara



Fig. 134. Sūcyāsya



Fig. 135. Śukatuņḍa



Fig. 136. Tripatāka



Fig. 137. Ūrna Nābha

APPENDIX A.

The Sanskrit Text of Taṇḍava Lakṣaṇam.

The Sanskrit Text of Taṇḍava Lakṣaṇam.

(These verses have been reproduced from the Fourth Chapter of Nātyaśāstra in the Gaekwad's Oriental Series by the kind permission of the Director, Oriental Institute, Baroda.)

॥ नाट्यशास्त्रम् ॥

चतुर्थोऽध्यायः।

एवं तु पूजनं कृत्वा मया प्रोक्तः पितामहः । आज्ञापय विभो क्षिप्रं कः प्रयोगः प्रयुज्यताम् ॥ १ ॥ ततोऽस्म्युक्तो भगवता योजयामृतमन्थनम् । एतदुत्साहजननं सुरपीतिकरं तथा ॥ २ ॥ योऽयं समवकारस्तु धर्मकामार्थसाधकः । मया प्रप्रथितो विद्वन्स प्रयोगः प्रयुज्यताम् ॥ ३ ॥ तस्मिन्समवकारे तु प्रयुक्ते देवदानवाः । हृष्टाः समभवन्सर्वे कर्मभावानुदर्शनात् ॥ ४ ॥ कस्यचित्त्वथ कालस्य मामाहाम्बुजसम्भवः । नाटघं सन्दर्शयामोद्य त्रिनेत्राय महात्मने ॥ ५ ॥ ततः सार्धं सुरेगित्वा वृषभाङ्गनिवेशनम् । समभ्यर्च्य शिवं पश्चादुवाचेदं पितामहः ॥ ६ ॥ मया समवकारस्त योऽयं सृष्टः सरोत्तम । श्रवणे दर्शने चास्य प्रसादं कर्तुमहिसि ॥ ७ ॥ पश्याम इति देवेशो दुहिणं वाक्यमब्रवीत् । ततो मामाह भगवान सज्जो भव महामते ॥ ८॥ ततो हिमवतः पृष्ठे नानानगसमाकुले। बहुचूतदुमाकीणें रम्यकन्दरनिर्झरे ॥ ९ ॥ पूर्वरक्ते कृते पूर्व तत्रायं द्विजसत्तमाः । तथा त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः ॥ १०॥ ततो भूतगणा हृष्टाः कर्मभावानुकीर्तनात् । महादेवश्च सुप्रीतः पितामहमथाब्रवीत् ॥ ११॥ अहो नाट्यमिदं सम्यत्तवया सृष्टं महामते । यशस्यं च शुभार्थं च पुण्यं बुद्धिविवर्धनम् ॥ १२ ॥ मयापीदं स्मृतं नृत्यं सन्ध्याकालेषु नृत्यता । नानाकरणसंयुक्तैरङ्गहारैर्विभूषितम् ॥ १३ ॥

पूर्वरङ्ग विधावसिंमस्त्वया सम्यक्प्रयोज्यताम् । विधमानकयोगेषु गीतेष्वासारितेषु च] ॥ १४ ॥ महागीतेषु चैवार्थान्सम्यगेवाभिनेष्यसि । यश्चायं पूर्वरङ्गस्तु त्वया शुद्धः प्रयोजितः ॥ १५ ॥ एतद्विमिश्रितश्चायं चित्रो नाम भविष्यति । श्रत्वा महेश्वरवचः प्रत्युक्तं तु स्वयम्भुवा ॥ १६ ॥ प्रयोगमङ्गहाराणामाचक्ष्व सुरसत्तम । ततस्तण्डुं समाह्रय प्रोक्तवान् भुवनेश्वरः ॥ १७ ॥ प्रयोगमङ्गहाराणामा चक्ष्व भरताय वै। ततो ये तण्डुना प्रोक्तास्त्वज्ञहारा महात्मना ॥ १८ ॥ नानाकरणसंयुक्तान्व्याख्यास्यामि सरेचकान् । स्थिरहस्तोऽङ्गहारस्तु तथा पर्यस्तकः स्मृतः ॥ १९ ॥ सूचीविद्धस्तथा चैव ह्यपविद्धस्तथैव च। आक्षिप्तकस्त् विज्ञेयस्तथा चोद्धिहतः स्मृतः ॥ २०॥ विष्कम्भश्चेव सम्प्रोक्तस्तथा चैवापराजितः । विष्कम्भापसृतश्चेव मत्ताक्रीडस्तथैव च ॥ २१ ॥ स्वितको रेचितश्चेव पाइवेस्वस्तिक एव च । वृश्चिकश्चेव सम्प्रोक्तो अमरश्च तथापरः ॥ २२ ॥ मत्तस्विकतकश्चेव मदाद्विलसितस्तथा । गतिमण्डलोऽथ विज्ञेयः परिच्छिन्नस्तथैव च ॥ २३ ॥ परिवृत्तरेचितः स्यात्तथा वैशाखरेचितः । परावृत्तोऽथ विज्ञेयस्तथा चैवाप्यलातकः ॥ २४ ॥ पार्श्वच्छेदोऽथ सम्प्रोक्तो विद्युद्धान्तस्त्यैव च । ऊरूढ्वतस्तथा चैव स्यादालीढस्तथैव च ॥ २५ ॥ रेचितश्चापि विज्ञेयस्तथैवाच्छुरितः स्मृतः । आक्षिप्तरेचितश्चैव सम्भ्रान्तश्च तथापरः ॥ २६ ॥ अपसर्पस्तु विज्ञेयस्तथा चार्धनिकुद्दकः । द्वात्रिंशदेते सम्प्रोक्ता अङ्गहारास्तु नामतः ॥ २७ ॥

एतेषां त प्रवक्ष्यामि प्रयोगं करणाश्रयम् । हस्तपादप्रचारश्च यथा योज्यः प्रयोक्तृभिः ॥ २८॥ अङ्गहारेषु वक्ष्यामि करणेषु च वे द्विजाः । सर्वेषामङ्गहाराणां निष्पत्तिः करणैर्यतः ॥ २९ ॥ तान्यतः सम्प्रवक्ष्यामि नामतः कर्मतस्तथा । हस्तपादसमायोगो नृत्यस्य करणं भवेत् ॥ ३० ॥ द्वे नृत्तकरणे चैव भवतो नृत्तमातृका । द्वाभ्यां त्रिभिश्चतुर्भिर्वाप्यङ्गहारस्तु मातृमि ॥ ३१ ॥ त्रिभिः कलापकं चैव चतुर्भिर्मण्डकं भवेत । पञ्चेव करणानि स्युः सङ्घातक इति स्मृतः ॥ ३२ ॥ षङ्भिर्वा सप्तभिर्वापि अष्टभिर्नवभिस्तथा। करणैरिह संयुक्ता अङ्गहाराः प्रकीर्तिताः ॥ ३३ ॥ एतेषामेव वक्ष्यामि हस्तपादविकल्पनम् । तलपुष्पपुटं पूर्वे वर्तितं वलितोरु च ॥ ३४ ॥ अपविद्धं समनखं लीनं स्वस्तिकरेचितम् । मण्डलस्वस्तिकं चैव निकुट्टकमथापि च ॥ ३५ ॥ तथैवार्धनिकुट्टं च कटिच्छित्रं तथैव च। अधरेचितकं चैव वक्षःस्वस्तिकमेव च ॥ ३६ ॥ उन्मत्तं स्वस्तिकं चैव पृष्ठस्वस्तिकमेव च । द्विक्स्वस्तिकमलातं च तथैव च कटीसमम् ॥ ३७ ॥ आक्षिप्तरेचितं चैव विक्षिप्ताक्षिप्तकं तथा । अर्धस्वस्तिकमुद्दिष्टमित्रतं च तथापरम् ॥ ३८ ॥ भजङ्गत्रासितं प्रोक्तमूर्ध्वजान् तथैव च। निकुञ्चितं च मत्तिह त्वर्धमत्तिह चैव हि ॥ ३९ ॥ स्याद्रेचकनिकुट्टं च तथा पादापविद्धकम् । विलतं घूर्णितं चैव लिलतं च तथापरम् ॥ ४० ॥ दण्डपक्षं तथा चैव भुजङ्गत्रस्तरेचितम् । नू पूरं चैव सम्प्रोक्तं तथा वैशाखरेचितम् ॥ ४१ ॥

भ्रमरं चतुरं चैव भुजङ्गाश्चितमेव च। दण्डरेचितकं चैव तथा वृश्चिककुट्टनम् ॥ ४२ ॥ कटिम्रान्तं तथा चैव लतावृश्चिकमेव च। छिन्नं च करणं घोक्तं तथा वृश्चिकरेचितम् ॥ ४३ ॥ वश्चिकं व्यंसितं चैव तथा पार्श्वनिकृष्टकम् । ललाटतिलकं कान्तं कुञ्चितं चक्रमण्डलम् ॥ ४४ ॥ उरोमण्डलमाक्षिप्तं तथा तलविलासितम् । अर्गलं चाथ विक्षिप्तमावृत्तं दोलपादकम् ॥ ४५ ॥ विवृत्तं विनिवृत्तं च पार्श्वकान्तं निशुम्भितम् । विद्युद्धान्तमतिकान्तं विवर्तितकमेव च ॥ ४६॥ गजकीडितकं चैव तलसंस्फोटितं तथा। गरुडप्ञुतकं चैव गण्डसूचि तथापरम् ॥ ४७ ॥ परिवृत्तं समुद्दिष्टं पार्वजानु तथैव च । गृघावलीनकं चैव सन्नतं सूच्यथापि च ॥ ४८ ॥ अर्धसूचीतिकरणं सूचीविद्धं तथैव च। अपकान्तं च सम्प्रोक्तं मयूरलिलतं तथा ॥ ४९ ॥ सर्पितं दण्डपादं च हरिणप्छतमेव च। प्रेङखोलितं नितम्बं च स्खलितं करिहस्तकम् ॥ ५० ॥ प्रसर्पितकमुद्दिष्टं सिंहविकीडितं तथा। सिंहाकर्षितमुद्धत्तं तथोपसृतमेव च ॥ ५१॥ तलघट्टितकं चैव जनितं चावहित्थकम् । निवेशमेलकाकीडम्रुद्रतं तथैव च ॥ ५२ ॥ मदस्खिलतकं चैव विष्णुकान्तमथापि च। सम्भ्रान्तमथ विष्कम्भमुद्धद्वितमथापि च ॥ ५३ ॥ वृषभकोडितं चैव लोलितं च तथापरम् । नागापसर्पितं चैव शकटास्यं तथैवच ॥ ५४॥ गङ्गावतरणं चैवेत्युक्तमष्टाधिकं शतम् । अष्टोत्तरशतं ह्येतत्करणानां मयोदितम् ॥ ५५ ॥ नृते युद्धे नियुद्धे च तथा गतिपरिक्रमे । गतिचारे प्रवक्ष्यामि युद्धचारीविकल्पनम् ॥ ५६॥

यत्र तत्रापि संयोज्यमाचार्यैनिट्यशक्तितः । प्रायेण करणे कार्यो वामो वक्षःस्थितः करः ॥ ५७ ॥ चरणस्यानुगश्चापि दक्षिणस्त भवेत्करः । हस्तपादप्रचारन्तु कटिपार्थोरुसंयुतम् ॥ ५८ ॥ उर:पृष्ठोदरोपेतं वक्ष्यमाणं निबोधत । यानि स्थानानि याश्चार्यो नृत्तहस्तास्तथैव च । सा मातृकेति विज्ञेया तद्योगात्करणं भवेत् ॥ ५९ ॥ कटी कर्णसमा यत्र कोर्परांसशिरस्तथा । समुन्नतमुरश्चैव सौष्ठवं नाम तद्भवेत् ॥ ६० ॥ वामे पुष्पपुटः पार्श्वे पादोऽत्रतलसञ्चरः । तथा च सन्नतं पार्श्वं तलपुष्पपुटं भवेत् ॥ ६१ ॥ कुञ्चितौ मणिबन्धे तु व्यावृत्तपरिवर्तितौ । हस्तौ निपतितौ चोर्वोर्विर्तितं करणं तु तत् ॥ ६२ ॥ शुकतुण्डौ यदा हस्तौ व्यावृत्तपरिवर्तितौ । ऊह्य च विलतौ यस्मिन्विलतोरुकमुच्यते ॥ ६३ ॥ आवर्त्य शुकतुण्डाख्यमूरुपृष्ठे निपातयेत्। वामहस्तश्च वक्षःस्थोऽप्यपविद्धं त तद्भवेत् ॥ ६४ ॥ श्चिष्टो समनखो पादो करो चापि प्रलम्बितो । देहः स्वाभाविको यत्र भवेत्समनखं तु तत् ॥ ६५ ॥ पताकाञ्जिकि वक्षःस्थं प्रसारितशिरोधरम् । निहञ्चितांसकूटं च तल्लीनं करणं स्मृतम् ॥ ६६ ॥ स्वस्तिको रेचिताविद्धौ विश्विष्टौ कटिसंश्रितौ । यत्र तत्करणं ज्ञेयं बुधैः स्वस्तिकरेचितम् ॥ ६७ ॥ स्वस्तिको तु करो कृत्वा प्राङ्मुखोर्ध्वतलो समो । तथा च मण्डलं स्थानं मण्डलस्विस्तकं तु तत् ॥ ६८ ॥ निकुद्दितौ यदा हस्तौ स्वबाहुशिरसोऽन्तरे । पादौ निकुद्दितौ चैव ज्ञेयं तत्तु निकुद्दनम् ॥ ६९ ॥ अञ्चितौ बाहुशिरसि हस्तस्त्विममुखाङ्गुिः। निकुञ्चितार्धयोगेन भवेदर्धनिकुट्टकम् ॥ ७० ॥

पर्यायशः कटिश्छित्रा बाह् शिरसि पल्लवौ । पुनःपुनश्च करणं कटिच्छित्रं तु तद्भवेत् ॥ ७१ ॥

अपविद्धः करः सूच्या पादश्चैव निकृष्टितः । सन्नतं यत्न पाइवं च तद्भवेदधरेचितम् ॥ ७३ ॥ स्वस्तिको चरणो यत्र करो वक्षसि रेचितो । निकुञ्चितं तथा वक्षो वक्षस्स्वस्तिकमेव तत् ॥ ७४ ॥ अञ्चितेन तु पादेन रेचितौ तु करौ यदा । उन्मत्तं करणं तत्तु विज्ञेयं नृत्तकोविदैः ॥ ७५ ॥ हस्ताभ्यामथ पादाभ्यां भवतः स्वस्तिकौ यदा । तत्त्वस्तिकमिति प्रोक्तं करणं करणार्थिभिः ॥ ७६ ॥ विक्षिप्ताक्षिप्तबाहुभ्यां स्वस्तिकौ चरणौ यदा । अपक्रान्तार्धसूचिभ्यां तत्पृष्ठस्वस्तिकं भवेत् ॥ ७७ ॥ पार्क्वोरग्रतश्चैव यत्र श्चिष्ठगतो भवेत । स्वस्तिको हस्तपादाभ्यां तिहक्स्वस्तिकमुच्यते ॥ ७८ ॥ अलातं चरणं कृत्वा व्यंसयेद्दक्षिणं करम् । ऊर्ध्वजानुकमं कुर्यादलातकमिति स्मृतम् ॥ ७९ ॥ स्वस्तिकापस्रतः पादः करौ नाभिकटिस्थितौ । पार्श्वमुद्वाहितं चैव करणं तत्कटीसमम् ॥ ८० ॥ हस्तो हृदि भवेद्वामः सव्यश्चाक्षिप्तरेचितः । रेचितश्चापविद्धश्च तत्स्यादाक्षिप्तरेचितम् ॥ ८१ ॥ विक्षिप्तं हस्तपादं च तस्यैवाक्षेपणं पुनः। यत्र तत्करणं ज्ञेयं विक्षिप्ताक्षिप्तकं द्विजाः ॥ ८२ ॥ स्वस्तिकौ चरणौ कृत्वा करिहस्तं च दक्षिणम्। वक्षःस्थाने तथा वाममर्धस्वस्तिकमादिशेत् ॥ ८३ ॥ व्यावृत्तपरिवृत्तस्तु स एव तु करो यदा । अञ्चितो नासिकाग्रे तु तद्श्चितमुदाहृतम् ॥ ८४ ॥ कुञ्चितं पादमुत्क्षिप्य व्यश्रमूरं विवर्तयेत्। कटिजानू विवर्ती च भुजङ्गत्रासितं भवेत्॥ ८५॥

कुञ्चितं पादमुत्क्षिप्य जानुस्तनसमं न्यसेत्। प्रयोगवशगौ हस्तावृध्वजानु प्रकीर्तितम् ॥ ८६ ॥ वृश्चिकं चरणं कृत्वा करं पार्वे निकुञ्चयेत् । नासाम्रे दक्षिणं चैव ज्ञेयं तत्तु निकुिच्चतम् ॥ ८७ ॥ वामदक्षिणपादाभ्यां घूर्णमानोपसर्पणैः। उद्देष्टितापविदेश हस्तैर्मत्तरुयुदाहृतम् ॥ ८८ ॥ स्खिलतापसृतौ पादौ वामहस्तश्च रेचितः। सन्यहस्तः कटिस्थः स्यादर्धमत्तिष्ठ तत्स्मृतम् ॥ ८९ ॥ रेचितो दक्षिणो हस्तः पादः सन्यो निकुहितः । दोला चैव भवेद्वामस्तद्रेचितनिकुट्टितम् ॥ ९०॥ कार्यी नाभितटे हस्तौ प्राङ्मुखौ खटकामुखौ । सूचीविद्धावपकान्तौ पादौ पादापविद्धके ॥ ९१ ॥ अपविद्धो भवेद्धस्तः सूचीपादस्तथैव च। तथा त्रिकं विवृत्तं च विलतं नाम तद्भवेत् ॥ ९२ ॥ वर्तिताघूर्णितः सच्यो हस्तो वामश्च दोलितः । स्वस्तिकापस्रतः पादः करणं घूणितं तु तत् ॥ ९३ ॥ करिहस्तो भवेद्वामो दक्षिणश्चापवर्तितः। बहुशः कुद्दितः पादो ज्ञेयं तल्लिलंतं बुधैः ॥ ९४ ॥ ऊर्ध्वजानु विधायातस्तस्योपरि रुतां न्यसेत् । दण्डपक्षं तु तत्प्रोक्तं करणं नृत्तवेदिभिः ॥ ९५ ॥ मुजङ्गत्रासितं कृत्वा यत्रोभावपि रेचितौ । वामपार्श्वस्थितौ हस्तौ भुजङ्गत्रस्तरेचितम् ॥ ९६ ॥ त्रिकं सुविलतं कृत्वा लतारेचितको करो। नू पुरं च तथा पादं करणे नू पुरे न्यसेत् ॥ ९७ ॥ रेचितौ हस्तपादौ च कटी ग्रीवा च रेचिता। वैशाखस्थानकेनैतद्भवेद्वैशाखरेचितम् ॥ ९८ ॥ आक्षिप्तः स्वस्तिकः पादः करौ चोद्वेष्टितौ तथा । त्रिकस्य वलनं चैव ज्ञेयं अमरकं तु तत् ॥ ९९ ॥ अञ्चितः स्यात्करो वामः सव्यश्चतुर एव तु । दक्षिणः कुट्टितः पादश्चतुरं तत्प्रकीर्तितम् ॥ १०० ॥

भुजङ्गत्रासितः पादो दक्षिणो रेचितः करः। लताख्यश्च करो वामो भुजङ्गाश्चितकं भवेत् ॥ १०१ ॥ विक्षिप्तं इस्तपादं तु समन्ताचत्र दण्डवत् । रेच्यते तद्धि करणं ज्ञेयं दण्डकरेचितम् ॥ १०२ ॥ वृश्चिकं चरणं कृत्वा द्वावप्यथ निकुद्दितौ । विधातन्यो करौ तत्त्रज्ञेयं वृश्चिककुद्दितम् ॥ १०३ ॥ सूचीं दत्त्वापविद्धं च दक्षिणं चरणं न्यसेत् । रेचिता च कटियंत्र कटिभ्रान्तं तदुच्यते ॥ १०४ ॥ अञ्चितः पृष्ठतः पादः कुञ्चितोर्घ्वतलाङ्गुलिः । लताख्यस्तु करो वामस्तल्लतावृश्चिकं भवेत् ॥ १०५ ॥ अलपदाः कटीदेशे छिन्ना पर्यायशः कटी। वैशाखस्थानकेनेह तच्छिन्न करणं भवेत ॥ १०६ ॥ वृश्चिकं चरणं कृत्वा स्वस्तिकौ च करावुभौ। रेचितौ विप्रकीणीं च करौ वृश्चिकरेचितम् ॥ १०७ ॥ बाहशीर्षाञ्चितौ हस्तौ पादः पृष्ठाञ्चितस्तथा । दूरसन्नतपृष्ठं च वृश्चिकं तत्प्रकीर्तितम् ॥ १०८ ॥ आसीढं स्थानकं यत्र करौ वक्षसि रेचितौ । ऊर्घ्वाघो विप्रकीणीं च व्यंसितं करणं तु तत् ॥ १०९ ॥ हस्तौ त स्वस्तिको पार्स्वे तथा पादो निकृष्टितः । यत्र तत्करणं ज्ञेयं बुधैः पार्श्वनिकुट्टितम् ॥ ११० ॥ वृश्चिकं चरणं कृत्वा पादस्याङ्गुष्ठकेन तु । ललाटे तिलकं क्यीललाटतिलकं त तत् ॥ १११ ॥ पृष्ठतः कुञ्चितं कृत्वा व्यतिकान्तकमै ततः । आक्षिप्ती च करी कार्यी कान्तके करणे द्विजाः ॥ ११२ ॥ आद्यः पादो नतः कार्यः सन्यहस्तश्च कुञ्चितः । उत्तानो वामपार्श्वस्थस्तत्कश्चितमुदाहृतम् ॥ ११३ ॥ प्रलम्बिताभ्यां बाहुभ्यां यद्गात्रेणानतेन च। अभ्यन्तरापविद्धः स्यात्तज्ज्ञेयं चक्रमण्डलम् ॥ ११४ ॥ स्वस्तिकापसृतौ पादावपविद्धकमौ यदा । उरोमण्डलको हस्त उरोमण्डलिकन्त तत् ॥ ११५ ॥

आक्षिप्तं हस्तपादं च क्रियते यत्र वेगतः । आक्षितं नाम करणं विज्ञेयं तद्द्विजोत्तमाः ॥ ११६॥ ऊर्घ्वाङ्गिलितलः पादः पार्श्वनोध्वे प्रसारितः । पकुर्योदिश्चिततलौ हस्तौ तलविलासिते ॥ ११७ ॥ पृष्ठतः प्रसृतः पादो द्वौ तालावधमेव च । तस्यैव चानुगो इस्तः पुरतस्त्वर्गन्नं तु तत् ॥ ११८ ॥ विक्षिप्तं हस्तपादं च पृष्ठतः पार्श्वतोऽपि वा । एकमार्गगतं यत्र तद्विक्षिप्तमुदाहृतम् ॥ ११९ ॥ प्रसार्य कुञ्चितं पादं पुनरावर्तयेद्द्रुतम् । प्रयोगवशगौ हस्तौ तदावर्तमुदाहृतम् ॥ १२०॥ कुञ्चितं पादमुतिक्षिप्य पार्धात्पादर्वं तु डोलयेत्। प्रयोगवशगौ हस्तौ डोलापादं तदुच्यते ॥ १२१॥ आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तयेत । रेचितौ च तथा हस्तौ विवृत्ते करणे द्विजाः ॥ १२२ ॥ सूचीविद्धं विधायाथ त्रिकं तु विनिवर्तयेत् । करों च रेचितों कार्यी विनिवृत्ते द्विजोत्तमाः ॥ १२३ ॥ पार्चिकान्तकमं कृत्वा पुरस्ताद्थ गातयेत्। प्रयोगवशगौ हस्तौ पार्श्वकान्तं तदुच्यते ॥ १२४ ॥ पृष्ठतः कुञ्चितः पादो वक्षश्चैव समुन्नतम् । तिलके च करः स्थाप्यस्तिन्नशुम्भितमुच्यते ॥ १२५ ॥ पृष्ठतो वलितं पादं शिरोघृष्टं प्रसारयेत् । सर्वतो मण्डलाविद्धं विद्युद्धान्तं तदुच्यते ॥ १२६॥ अतिकान्तकमं कृत्वा पुरस्तात्संप्रसारयेत् । प्रयोगवशगौ हस्तावतिकान्ते प्रकीर्तितौ ॥ १२७ ॥ आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तितम् । द्वितीयो रेचितो हस्तो विवर्तितकमेव तत् ॥ १२८ ॥ कर्णेऽञ्चितः करो वामो लताहस्तश्च दक्षिणः। दोलापादस्तथा चैव गजकीडितकं भवेत् ॥ १२९ ॥ द्रुतमुत्क्षिप्य चरणं पुरस्तादथ पातयेत्। तल्संस्फोटितौ हस्तौ तल्संस्फोटिते मतौ ॥ १३० ॥

पृष्ठप्रसारितौ पादौ लतारेचितकौ करौ। समुन्नतमुरश्चैव गरुडप्छतकं भवेत् ॥ १३१ ॥ सचीपादोन्नतं पार्श्वमेको वक्षःस्थितः करः । द्वितीयश्चाञ्चितो गण्डे गण्डसूची तद्वच्यते ॥ १३२ ॥ ऊर्ध्वापवेष्टितौ हस्तौ सूचीपादो विवर्तितः। परिवृत्तत्रिकं चैव परिवृत्तं तद्वच्यते ॥ १३३ ॥ एकः समस्थितः पाद ऊरुपृष्ठे स्थितोऽपरः । मुष्टिहस्तश्च वक्षःस्थः पार्श्वजान तद्च्यते ॥ १३४ ॥ पृष्ठप्रसारितः पादः किश्चिदश्चित जानुकम् । यत्र प्रसारितौ वाहू तत्स्याद्गृष्ठावलीनकम् ॥ १३५ ॥ उत्पन्नत्य चरणौ कार्यावयतः स्वस्तिकस्थितौ । सन्नतो च तथा हस्तो सन्नतं तद्दाहृतम् ॥ १३६ ॥ कञ्चितं पादमुत्क्षिप्य कुर्योदमस्थितं भवि । प्रयोगवशगौ हस्तौ तत्सूची परिकीर्तितम् ॥ १३७ ॥ अलपद्मः शिरोहस्तः सूचीपादश्च दक्षिणः । यत्र तत्करणं ज्ञेयमधेसूचीति नामतः ॥ १३८ ॥ पादसूच्या यदा पादो द्वितीयस्तु प्रविध्यते । कटिवक्षःस्थितौ हस्तौ सूचीविद्धं तद्च्यते ॥ १३९ ॥ कृत्वोरुविलतं पादमपक्रान्तकमं नयेत् । प्रयोगवशगौ हस्तावपकान्तं तदुच्यते ॥ १४० ॥ वृश्चिकं चरणं कृत्वा रेचितौ च तथा करौ। तथा त्रिकं विवृत्तं च मयूरललितं भवेत् ॥ १४१ ॥ अञ्चितापसृतौ पादौ शिरश्च परिवाहितम् । रेचितौ च तथा हस्तौ तत्सर्पितसुदाहृतम् ॥ १४२ ॥ नू पुरं चरणं कृत्वा दण्डपादं प्रसारयेत् । क्षिप्राविद्धकरं चैव दण्डपादं तदुच्यते ॥ १४३ ॥ अतिक्रान्तकमं कृत्वा समुत्प्छुत्य निपातयेत् । जङ्घाञ्चितोपरि क्षिप्ता तद्विद्याद्धरिणप्छतम् ॥ १४४ ॥ डोलापादकमं कृत्वा समुत्प्लुत्य निपातयेत् । परिवृत्तत्रिकं चैव तत्पेङ्घोलितमुच्यते ॥ १४५ ॥

भुजाद्र्ध्व विनिष्कान्तौ हस्तौ चाभिमुखाङ्ग्छी । बद्धाचारी तथा चैव नितम्बे करणे भवेत् ॥ १४६ ॥ दोलापादकमं कृत्वा हस्तौ तदनुगावुभौ। रेचितौ घूर्णितौ वापि स्खिलितं करणं भवेत् ॥ १४७ ॥ वामो वक्षःस्थितो हस्तः प्रोद्वेष्टिततलोऽपरः । अञ्चितश्चरणश्चैव प्रयोज्यः करिहस्तके ॥ १४८ ॥ एकस्तु रेचितो हस्तो लताख्यस्तु तथापरः। प्रसर्पिततलौ पादौ प्रसर्पितकमेव तत् ॥ १४९ ॥ अलातं च पुरःकृत्वा द्वितीयं च द्रुतक्रमम्। हस्तो पादानुगौ चापि सिंहविकीडिते स्मृतौ ॥ १५०॥ पृष्ठप्रसारितः पाद्स्तथा हस्तौ निकृञ्चितौ । पुनस्तथैव कर्तव्यो सिंहाकर्षितके द्विजाः ॥ १५१ ॥ आक्षिप्तहस्तमाक्षिप्तदेहमाक्षिप्तपादकम् । उद्वत्तगात्रमित्येतदुवृत्तं करणं स्मृतम् ॥ १५२ ॥ आक्षिप्तश्चरणश्चेको हस्तस्यैव वशानुगः। आनतं च तथा गात्रं तथोपसृतकं भवेत् ॥ १५३ ॥ दोलापादकमं कृत्वा तलसंघडितौ करौ। रेचयेच करं वामं तलसंघट्टिते सदा ॥ १५४॥ एको वक्षःस्थितो हस्तो द्वितीयश्च प्रलम्बितः । तलाग्रसंस्थितः पादो जनिते करणे भवेत् ॥ १५५ ॥ जनितं करणं कृत्वा हस्तौ चाभिमुखाङ्गली । शनैर्निपतितौ चैव ज्ञेयं तदवहित्थकम् ॥ १५६॥ करौ वक्षःस्थितौ कार्यावुरो निर्भुग्नमेव च। मण्डलस्थानकं चैव निवेशं करणं तु तत् ॥ १५७ ॥ तलसञ्चरपादाभ्यामुरप्लुत्य पतनं भवेत्। संनतं विलतं गात्रमेलकाकीडितं तु तत् ॥ १५८ ॥ करमावृत्तकरणमूरुपृष्ठेऽञ्चितं न्यसेत् । जङ्घाञ्चिता तथोद्वता ब्रूरूद्वंत तु तद्भवेत् ॥ १५९ ॥ करो प्रलम्बितो कार्यो शिरश्च परिवाहितम् । पादौ च विलताविद्धौ मदस्विलतके द्विजाः ॥ १६० ॥



पुरः प्रसारितः पादः कुश्चितो गमनोन्मुखः । करो च रेचितौ यत्र विष्णुकान्तं तदुच्यते ॥ १६१ ॥ करमावर्तितं कृत्वा ह्यूरुपृष्ठे निकुञ्चयेत् । ऊरुश्चेव तथाविद्धः सम्भ्रान्तं करणं तु तत् ॥ १६२ ॥ अपविद्धः करः सूच्या पादश्चैव निकुट्टितः । वक्ष:स्थश्च करो वामो विष्कम्भे करणे भवेत् ॥ १६३ ॥ पादावुद्धिहतौ कार्यौ तलसङ्घिहतौ करौ। नितम्बपार्वं कर्तव्यं बुधेरुद्धहिते सदा ॥ १६४ ॥ प्रयुज्यालातकं पूर्वे हस्तौ चापि हि रेचयेत्। कुञ्चितावञ्चितौ चैव वृषभक्रीडिते सदा ॥ १६५ ॥ रेचितावञ्चितौ हस्तौ लोलितं वर्तितं शिरः। उभयोः पार्श्वयोर्यत्र तल्लोलितमुदाहृतम् ॥ १६६ ॥ स्वस्तिकापसृतौ पादौ शिरश्च परिवाहितम् । रेचितौ च तथा हस्तौ स्यातां नागापसर्पिते ॥ १६७ ॥ निषण्णाङ्गस्तु चरणं प्रसार्थ तलसञ्चरम् । उद्घाटितमुरः कृत्वा शकटास्यं प्रयोजयेत् ॥ १६८ ॥ ऊर्घ्वाङ्कुलितरः पादिस्रिपताकावघोमुखौ । हस्तौ शिरस्सन्नतं च गङ्गावतरणं त्विति ॥ १६९ ॥ यानि स्थानानि याश्चार्यों व्यायामे गदितानि तु । पद्पचारस्त्वेषां तु करणानामयं भवेत् ॥ १७०॥ ये चापि नृत्तहस्तास्तु गदिता नृत्तकर्भणि। तेषां समासतो योगः करणेषु विभाव्यते ॥ १७२ ॥ प्रायेण करणे कार्यो वामो वक्षःस्थितः करः । चरणश्चानुगश्चापि दक्षिणस्तु भवेत्करः ॥ १७२ ॥ चार्यश्चेव तु याः प्रोक्ता नृतहस्तास्तथैव च। सा मातृकेति विज्ञेया तद्भेदात्करणानि तु ॥ १७३ ॥ अष्टोत्तरशतं ह्येतत्करणानां मयोदितम् । अतः परं प्रवक्ष्यामि ह्यङ्गहारविकल्पनम् ॥ १७४ ॥ प्रसार्योत्क्षिप्य च करौ समपादं प्रयोजयेत्। व्यंसितापसृतं सव्यं हस्तमूर्ध्वं प्रसारयेत् ॥ १७५ ॥

पत्यालीढं ततः कृत्वा तथैव च निकुट्टकम् । ऊरुद्भुतं ततः कुर्यादाक्षिप्तं स्वस्तिकं ततः ॥ १७६॥ नितम्बं करिहस्तं च कटिच्छिनं च योगतः। स्थिरहस्तो भवेदेष त्वङ्गहारो हरिषयः ॥ १७७॥ तलपुष्पापविद्धे द्वे वर्तितं सनिकुट्टकम् ॥ प्रत्यालीढं ततः कृत्वा तथैव च निकुट्टकम् ॥ १७८॥ **ऊरु**द्वतं तथाक्षितमुरोमण्डलमेव च । नितम्बं करिहस्तं च कटिच्छिन्नं तथैव च ॥ १७९ ॥ एष पर्यस्तको नाम ह्यङ्गहारो हरोद्धवः। अरुपल्लवसूचीं च कृत्वा विक्षिप्तमेव च ॥ १८०॥ आवर्तितं ततः कुर्यात्तथैव च निकृट्टकम् । ऊरुद्वतं तथाक्षिप्तमुरोमण्डलमेव च ॥ १८१॥ करिहस्तं कटिच्छिन्नं सूचीविद्धो भवेदयम् । अपविद्धं तु करणं सूचीविद्धं तथैव च ॥ १८२ ॥ उद्वेष्टितेन हस्तेन त्रिकं तु परिवर्तयेत् । उरोमण्डलको हस्तो कटिच्छिन्नं तथैव च ॥ १८३ ॥ अपविद्धोऽङ्गहारश्च विज्ञेयोऽयं प्रयोक्तृभिः । करणं नृपुरं कृत्वा विक्षिप्तालातके पुनः ॥ १८४ ॥ पुनराक्षिप्तकं कुर्यादुरोमण्डलकं तथा। नितम्बं करिहस्तं च कटिच्छिन्नं तथैव च ॥ १८५ ॥ आक्षिप्तकः स विज्ञेयो ह्यङ्गहारः प्रयोक्तृभिः। उद्देष्टितापविद्धस्तु करः पादो निकुद्दितः ॥ १८६ ॥ पुनस्तेनैव योगेन वामपाइवें भवेदथ। उरोमण्डलको हस्तौ नितम्बं करिहस्तकम् ॥ १८७ ॥ कर्तव्यं सकटिच्छिन्नं नृत्ते तूद्धिहते सदा। पर्यायाद्वेष्टितौ हस्तौ पादौ चैव निकुहितौ ॥ १८८ ॥ कुञ्चितावञ्चितौ चैव ब्रूरुदृतं तथैव च । चतुरश्रं करं कृत्वा पादेन च निकुट्टकम् ॥ १८९ ॥ भुजङ्गत्रासितं चैव करं चोद्वेष्टितं पुनः। परिच्छिन्नं च कर्तव्यं त्रिकं अमरकेण तु ॥ १९० ॥

करिहस्तं कटिच्छिन्नं विष्कभ्भः परिकीर्तितः । दण्डपादं करं चैव विक्षिप्याक्षिप्य चैव हि ॥ १९१ ॥ व्यंसितं वामहस्तं च सह पादेन सर्पयेत् । चतुरश्रं करं कृत्वा पादेन च निकुट्टकम् ॥ १९२ ॥ मुजङ्गत्रासितं चैव करं चोद्वेष्टितं पुनः। निकुट्टकद्वयं कार्यमाक्षितं मण्डलोरसि ॥ १९३ ॥ करिहस्तं कटिच्छिन्नं कर्तव्यमपराजिते । कृष्टितं करणं कृत्वा मुजङ्गत्रासितं तथा ॥ १९४ ॥ रेचितेन तु हस्तेन पताकं हस्तमादिशेत्। आक्षिप्तकं प्रयुक्तीत ह्यूरोमण्डलकं तथा ॥ १९५ ॥ लताख्यं सकटिच्छिन्नं विष्कम्भापसृते भवेत् । त्रिकं सुविहतं कृत्वा न पुरं करणं तथा ॥ १९६ ॥ मुजङ्गत्रासितं सन्यं तथा वैशाखरेचितम् । आक्षिप्तकं ततः कृत्वा परिच्छिन्नं तथैव च ॥ १९७ ॥ बाह्यभ्रमरकं कुर्यादुरोमण्डलमेव च। नितम्बं करिहस्तं च कटिच्छेदं तथैव च ॥ १९८ ॥ मत्ताकीडो भवेदेष ह्यङ्गहारो हरप्रियः। रेचितं हस्तपादं तु कृत्वा वृश्चिकमेव च ॥ १९९ ॥ पुनस्तेनैव योगेन वृश्चिकं सम्प्रयोजयेत्। निकृहकं तथा चैव सव्यासव्यकृतं क्रमात् ॥ २०० ॥ लताख्यः सकटिच्छेदो भवेत्स्वस्तिकरेचिते । पार्श्वस्वस्तिकपादौ च कार्यन्त्वर्धनिकुट्टकम् ॥ २०१ ॥ द्वितीयस्य च पार्श्वस्य विधिः स्याद्यमेव हि । ततश्च करमावर्त्य ऊरुपृष्ठे निपातयेत् ॥ २०२ ॥ ऊरुद्वत्तं ततः कुर्यादाक्षिप्तं पुनरेव हि । नितम्बं करिहस्तं च कटिच्छिन्नं तथैव च ॥२०३॥ पार्श्वस्वस्तिक इत्येष ह्यङ्गहारः प्रकीर्तितः । वृश्चिकं करणं कृत्वा लताख्यं हस्तमेव च ॥ २०४ ॥ तमेव च करं भूयो नासाग्रे सन्निकुञ्चयेत् । तमेबोद्धेष्टितं कृत्वा नितम्बं परिवर्तयेत् ॥ २०५ ॥

करिहस्तं कटिच्छिन्नं वृश्चिकापसृते भवेत् । कृत्वा नृपुरपादं तु तथाक्षिप्तकमेव च ॥ २०६॥ कटिच्छिन्नं च कर्तव्यं सूचीविद्धं तथैव च। नितम्बं करिहस्तं चाप्युरोमण्डलकं तथा ॥ २०७॥ कटिच्छिन्नं ततश्चेव अमरः सतु संज्ञितः । मत्तिक्षकरणं कृत्वा करमावर्त्य दक्षिणम् ॥ २०८ ॥ कपोलस्य प्रदेशे तु कर्तव्यं च निकुञ्चितम् । अपविद्धं दुर्तं चैव तलसंस्फोटसंयुतम् ॥ २०९ ॥ करिहस्तं कटिच्छिन्नं मत्तस्विलतके भवेत् । दोळैः करैः प्रचिलतैः स्वस्तिकापस्तैः पदैः ॥ २१० ॥ अञ्चितैर्विरुतैर्हस्तैस्तरु सङ्घट्टितैस्तथा । निकुद्दितं च कर्तव्यम् रूड्ट्रतं तथैव च ॥ २११ ॥ करिहस्तं कटिच्छिन्नं मदाद्विलिसते भवेत्। मण्डलस्थानकं कृत्वा तथा हस्तो च रेचितौ ॥ २१२ ॥ उद्घृहितेन पादेन मत्तिक्षकरणं भवेत् । आक्षिप्तं करणं चैव ह्युरोमण्डलमेव च ॥ २१३ ॥ कटिच्छिन्नं तथा चैव भवेतु गतिमण्डले। समपादं प्रयुज्याथ परिच्छिन्नं त्वनन्तरम् ॥ २१४ ॥ आविद्धेन तु पादेन बाह्यभ्रमरकं तथा । वामसूच्या त्वतिकान्तं भुजङ्गत्रासितं तथा ॥ २१५ ॥ करिहस्तं कटिछिन्नं परिच्छिन्न विधीयते । शिरसस्तुपरि स्थाप्यो स्वस्तिको विच्युतौ करौ ॥ २१६॥ ततः सन्यं करं चापि गात्रमानम्य रेचयेत् । पनरुत्थापयेत्तत्र गात्रमुत्रम्य रेचितम् ॥ २१७ ॥ लताख्यो च करौ कृत्वा वृश्चिकं सम्प्रयोजयेत् । रेचितं करिहस्तं च भुजङ्गत्रासितं तथा ॥ २१८ ॥ आक्षिप्तकं प्रयुक्तीत स्वस्तिकं पादमेव च। पराङ्मुखविधिर्भूय एवेमव भवेदिह ॥ २१९ ॥ करिहस्तं कटिच्छिन्नं परिवृत्तकरेचिते । रेचितौ सह गात्रेण ह्यपविद्धकरौ यदा ॥ २२० ॥

पुनस्तेनैव देशेन गात्रमुत्रम्य रेचयेत्। कुर्यान्नूपुरपादं च भुजङ्गत्रासितं तथा ॥ २२१ ॥ रेचितं मण्डलं चैव बाहुर्शीर्षे निकुश्चयेत् । ऊरूढुतं तथाक्षिप्तमुरोमण्डलमेव च ॥ २२२ ॥ करिहस्तं कटिच्छिन्नं कुर्याह्रैशाखरेचिते । आद्यं त जनितं कृत्वा पादमेकं प्रसारयेत् ॥ २२३ ॥ तथैवालातकं कुर्यात्त्रिकं तु परिर्वतेयत् । अञ्चितं वामहस्तं च गण्डदेशे निकुट्टयेत् ॥ २२४ ॥ कटिच्छिन्न तथा चैव परावृत्ते प्रयोजयेत् । स्वस्तिकं करणं कृत्वा व्यंसितौ च करौ पुनः ॥ २२५ ॥ अलातकं प्रयुञ्जीत ऊर्ध्वजानु निकुञ्चितम् । ऊर्घ्वसूची च विक्षिप्तमुद्धताक्षिप्तके तथा ॥ २२६॥ करिहस्तं कटिच्छिन्नमङ्गहारे ह्यलातके । निकुट्यवक्षसि करावूर्ध्वजानु प्रयोजयेत् ॥ २२७ ॥ आक्षिप्तस्वस्तिकं कृत्वा त्रिकं तु परिवर्तयेत् । उरोमण्डलकौ हस्तौ नितम्बं करिहस्तकम् ॥ २२८ ॥ कटिच्छिन्नं तथा चैव पार्स्वच्छेदे विधीयते । सूचीवामपदं दद्याद्विद्युद्धान्तं च दीक्षणम् ॥ २२९ ॥ दक्षिणेन पुनः सूची विद्युद्धान्तं च वामकम् । परिच्छिन्नं तथा चैव त्रिकं तु परिवर्तयेत् ॥ २३० ॥ लताख्यं सकटिच्छिन्नं विद्युद्धान्तश्च स स्मृतः। कृत्वा नृपुरपादं तु सव्यवामी प्रलम्बिती ॥ २३१॥ करौ पार्श्वे ततस्ताभ्यां विक्षिप्तं सम्प्रयोजयेत् । ताभ्यां सूची तथा चैव त्रिकं तु परिवर्तयेत् ॥ २३२ ॥ लतांख्य सकटिच्छिन्नं कुर्यादुद्वत्तके सदा । आलीढव्यंसितौ हस्तौ बाहुशीर्षे निकुट्टयेत् ॥ २३३ ॥ नूप्रश्चरणो वामस्तथालातश्च दक्षिणः। तेनैवाक्षिप्तकं कुर्यादुरोमण्डलको करौ ॥ २३४ ॥ करिहस्तं कटिच्छिन्नमालीढे सम्प्रयोजयेत्। हस्तं तु रेचितं कृत्वा पार्श्वमानम्य रेचयेत् ॥ २३५ ॥

पुनस्तेनैव योगेन गात्रमानम्य रेचयेत् । कार्यं नृपुरपादं च भुजङ्गत्रासितं तथा ॥ २३६ ॥ रेचितं करणं कार्यमुरोमण्डलमेव च। कटिच्छिन्नं तु कर्तव्यमङ्गहारे तु रेचिते ॥ २३७ ॥ नू पुरं चरणं ऋत्वा त्रिकं तु परिवर्तयेत्। व्यंसितेन तु हस्तेन त्रिकमेव विवर्तयेत् ॥ २३८ ॥ पादं चालातकं कृत्वा सूचीमत्रैव योजयेत्। करिहस्तं कटिच्छिन्नं कुर्यादाच्छुरिते सदा ॥ २३९ ॥ रेचितस्वितको पादौ रेचितस्वस्तिको करौ। कृत्वा विश्लेषमेवं तु तेनैव विधिना पुनः ॥ २४०॥ पुनरुत्क्षेपणं चैव रेचितैरेव कारयेत् । उद्भृताक्षिप्तके चैव ह्युरोमण्डलमेव च ॥ २४१॥ नितम्बं करिहस्तं च कटिच्छिन्नं तथैव च । आक्षिप्तरेचितो ह्येष करणानां विधिः स्मृतः ॥ २४२ ॥ विक्षिप्तकरणं कृत्वा हस्तपादं मुखानुगम् । वामसूचीसहकृतं विक्षिपेद्वामकं करम् ॥ २४३ ॥ वक्षःस्थाने भवेत्सव्यो वित्तं त्रिकमेव च । नुपुराक्षिप्तके चैव ह्यर्धस्वस्तिकमेव च ॥ २४४ ॥ नितम्बं करिहस्तं च ह्युरोमण्डलकं तथा। कटिच्छिन्नं च कर्तव्यं सम्भ्रान्ते नृत्तयोक्त्भिः ॥ २४५ ॥ अपकान्तकमं कृत्वा व्यंसितं हस्तमेव च । कुर्यादुद्वेष्टितं चैव ह्यर्भसूची तथैव च ॥ २४६ ॥ विक्षिप्तं सकटिच्छिन्नमुद्धताक्षिप्तके तथा। करिहस्तं कटिच्छिन्नं कर्तव्यमपसर्पिते ॥ २४७ ॥ कृत्वा नृपुरपादं च द्रुतमाक्षिप्य च क्रमम् । पादस्य चानुगौ पादौ त्रिकं तु परिवर्तयेत् ॥ २४८ ॥ निकुटघ करपादं चाप्युरोमण्डलकं पुनः । करिहस्तं कटिच्छित्रं कार्यमर्धनिकुट्टके ॥ २४९ ॥ द्वात्रिंशदेते सम्प्रोक्ता बङ्गहारा द्विजोत्तमाः । चतुरो रेचकांश्चापि गदतो मे निबोधत ॥ २५० ॥

पादरेचक एकः स्याद्द्वितीयः कटिरेचकः । कररेचकस्तृतीयस्त चतुर्थः कण्ठरेचकः ॥ २५१ ॥ रेचिताख्यः पृथमावे वलने चाभिधीयते । उद्घाहनात्पृथग्भावाचलनाचापि रेचकः ॥ २५२ ॥ पार्श्वात्पार्स्ने तु गमनं स्विलितैश्वलितैः पदैः । विविधेश्चेव पादस्य पादरेचक उच्यते ॥ २५३ ॥ त्रिकस्योद्धर्तनं चैव कटीवलनमेव च। तथापसर्पणं चैव कटिरेचक उच्यते ॥ २५४ ॥ उद्वर्तनः परिक्षेपो विक्षेपः परिवर्तनम् । विसर्पणं च हस्तस्य हस्तरेचक उच्यते ॥ २५५ ॥ उद्वाहनं सन्नमनं तथा पार्श्वं च सन्नतिः। भ्रमणं चापि विज्ञेयो श्रीवाया रेचको वधैः ॥ २५६ ॥ रेचकेरङ्गहारैश्च नृत्यन्तं वीक्ष्य शङ्करम् । सुकुमारप्रयोगेण नृत्यन्तीं चैव पार्वतीम् ॥ २५७ ॥ मृदङ्गमेरी पटहैई ञ्झ्याडिण्डिमगोमुखैः । पणवैर्द्दरैश्चेव सर्वातोद्येः प्रवादितैः ॥ २५८ ॥ दक्षयज्ञे विनिहते सन्ध्याकाले महेश्वरः । नानाङ्गहारैः प्रानृत्यलयतारुवशानुगम् ॥ २५९ ॥ पिण्डीबन्धांस्ततो दृष्ट्वा नन्दिभद्रमुखा गणाः । चकुस्ते नाम पिण्डीनां बन्धमासां सरुक्षणम् ॥ २६० ॥ ईश्वरस्येश्वरी विण्डी नन्दिनश्चापि पद्दसी। चिण्डकाया भवेत्पण्डी तथा वै सिंहवाहिनी ॥ २६१ ॥ तार्क्यपिण्डीभवेद्विष्णोः पद्मपिण्डी स्वयम्भुवः । शकस्यैरावती पिण्डी झषा स्यान्मन्मथस्य तु ॥ २६२ ॥ शिखिपिण्डी कुमारस्य रूपपिण्डी मवेच्छ्यः। धारापिण्डी च जाह्रव्याः पारापिण्डी यमस्य च ॥ २६३ ॥ वारुणी च नदीपिण्डी याक्षी स्याद्धनदस्य तु । हलपिण्डी बलस्यापि सर्पपिण्डी तु भोगिनाम् ॥ २६४ ॥ गाणेश्वरी महापिण्डी दक्षयज्ञविमर्दिनी । त्रिश्र लाकृतिसंस्थाना रौदी स्यादन्धकद्विषः ॥ २६५ ॥

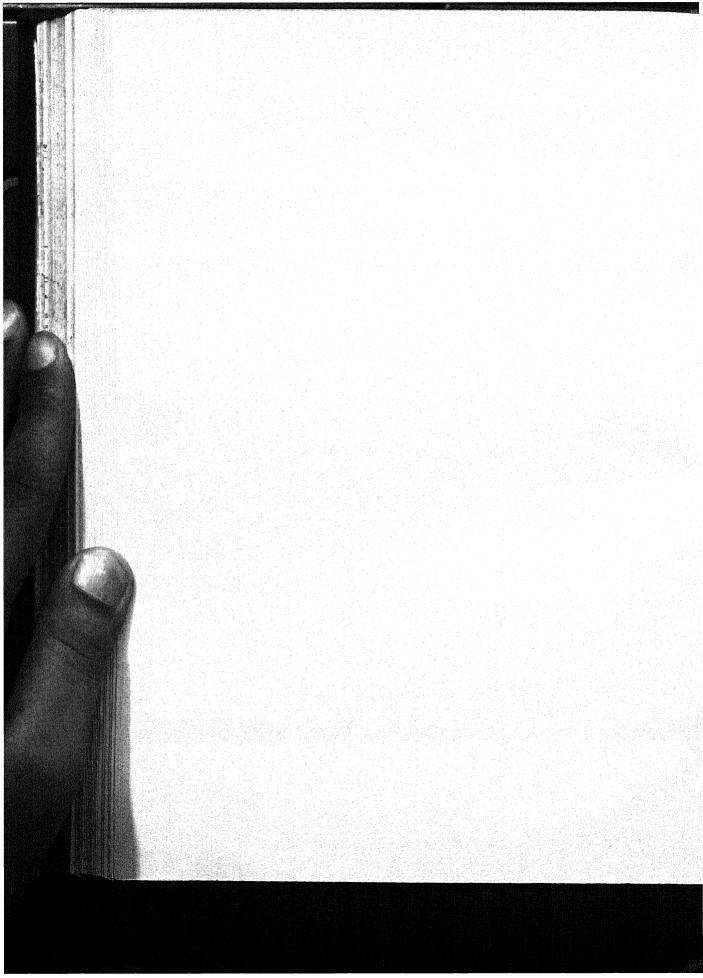
एवमन्यास्विप तथा देवतासु यथाक्रमम् । रेचका अङ्गहाराश्च पिण्डीबन्धास्तेथेव च ॥ २६६ ॥ सृष्ट्वा भगवता दत्तास्तण्डवे मुनये तदा । तेनापि हि ततः सम्यग्गानभाण्डसमन्वितः ॥ २६७ ॥ नृत्तप्रयोगः सृष्टो यः स ताण्डव इतिस्मृतः ।

(ऋषय ऊचुः) यदा प्राप्त्यर्थमर्थानां तज्ज्ञैरभिनयः कृतः ॥ २६८ ॥ तसान्नृतं कृतं होतत्कं स्वभावमपेक्षते । न गीतकार्थसम्बद्धं न चाप्यर्थस्य भावकम् ॥ २६९ ॥ कस्मान्नुतं ऋतं ह्येतद्गीतेष्वासारितेषु च। अतोच्यते न खल्वर्थं कंचित्रृत्तमपेक्षते ॥ २७० ॥ किं तु शोभां जनयतीत्यतो नृतं प्रवर्तितम् । प्रायेण सर्वलोकस्य नृत्तमिष्टं स्वभावतः ॥ २७१ ॥ मङ्गल्यमिति कृत्वा च नृत्तमेतत्प्रकीर्तितम् । विवाहप्रसवावाह प्रमोदाभ्युदयादिषु ॥ २७२ ॥ विनोदकारणं चेति नृत्तमेतत्प्रवर्तितम् । अतश्चैव प्रतिक्षेपाद्भतसङ्घैः प्रवर्तिताः ॥ २७३ ॥ ये गीतकादौ युज्यन्ते सम्यङ्नृत्तविभागकाः। देवेन चापि सम्प्रोक्तस्तण्डुस्ताण्डवपूर्वकम् ॥ २७४ ॥ गीतप्रयोगमाश्रित्य नृत्तमेतत्प्रवर्त्यताम् । प्रायेण ताण्डवविधिर्देवस्तुत्याश्रयो भवेत् ॥ २७५ ॥ सुकुमारभयोगश्च शृङ्गाररससम्भवः । तस्य तण्डुप्रयुक्तस्य ताण्डवस्य विधिक्रियाम् ॥ २७६ ॥ वर्धमानकमासाद्य संप्रवक्ष्यामि रुक्षणम् । कलानां वृद्धिमासाद्य ह्यक्षराणां च वर्धनात् ॥ २७७ ॥ वर्धनान्नतेकीनां च वर्धमानकमुच्यते । कृत्वा कुतपविन्यासं यथावद्द्विजसत्तमाः ॥ २७८ ॥ आसारितप्रयोगस्तु ततः कार्यः प्रयोक्तभिः। तत्र तूपोहनं कृत्वा तन्त्रीगानसमन्वितम् ॥ २७९ ॥ कार्यः प्रवेशो नर्तक्या भाण्डवाद्यसमन्वितः । विशुद्धकरणायां तु जात्यां वार्चं प्रयोजयेत् ॥ २८० ॥ गत्या वाद्यानुसारिण्या तस्याश्चारी प्रयोजयेत् । वैशाखस्थानकेनेह सर्व रेचकचारिणी ॥ २८१ ॥ पुष्पाञ्जलिधरा भूत्वा प्रविशेद्रङ्गमण्डपम् । पुष्पाञ्जिकिं विसुज्याथ रङ्गपीठं परीत्य च ॥ २८२ ॥ प्रणम्य देवताभ्यश्च ततोऽभिनयमाचरेत् । यत्राभिनेयं गीतं स्यात्तत्र वाद्यं न योजयेत् ॥ २८३ ॥ अङ्गहारप्रयोगे तु भाण्डवार्यं विधीयते । समं रक्तं विभक्तं च स्फुटं शुद्धप्रहारजम् ॥ २८४ ॥ नृताङ्ग ग्राहि वाद्यज्ञैर्वाद्यं योज्यं तु ताण्डवे । प्रयुज्य गीतवांद्ये तु निष्क्रामेन्नर्तकी ततः ॥ २८५ ॥ अनेनैव विधानेन प्रविशन्त्यपराः पृथक् । अन्याश्चानुक्रमेणाथ पिण्डीं बध्नन्ति याः स्त्रियः ॥ २८६ ॥ तावत्पर्यस्तकः कार्यो यावत्पिण्डी न बध्यते । पिण्डीं बध्वा ततः सर्वा निष्क्रामेयुः स्त्रियस्तु ताः ॥ २८७ ॥ पिण्डीबन्धेषु वाद्यं तु कर्तव्यमिह वादकैः। पर्यस्तकप्रमाणेन चित्रौघकरणान्वितम् ॥ २८८ ॥ तत्रोपवहन भूयः कार्यं पूर्ववदेव हि । ततश्चासारितं भूयो गायनस्तु प्रयोजयेत् ॥ २८९ ॥ पूर्विणैव विधानेन प्रविशेचापि नर्तकी । गीतकार्थं त्वभिनयेद् द्वितीयासारितस्य तु ॥ २९० ॥ तदेव च पुनर्वस्तु भूयो नृतेन योजयेत्। आसारिते समाप्ते तु निष्कामेन्नर्तकी ततः ॥ २९१ ॥ पूर्ववत्प्रविशन्त्यन्याः प्रयोगः स्थात्स एव हि । एवं पदे पदे कार्यो विधिरासारितस्य तु ॥ २९२ ॥ भाण्डवांचे कृते चैव तथा गानकृतेऽपि च। एकं तु प्रथमं युञ्ज्याद्द्वे द्वितीयं तथैव च ॥ २९३ ॥ तिस्रो वस्तु तृतीयं तु चतस्रस्तु चतुर्थकम् । पिण्डीनां विधयंश्चेव चत्वारः सम्प्रकीर्तिताः ॥ २९४ ॥ पिण्डी शृह्विका चैव लताबन्धोऽथ भेद्यकः । पिण्डीबन्धस्तु पिण्डत्वाद्भुल्मशृङ्खलिको भवेत् ॥ २९५ ॥

जालोपनद्धा चलता सनृत्तो भेद्यकः स्मृतः । पिण्डीबन्धः कनिष्ठे तु शृङ्खला तु लयान्तरे ॥ २९६ ॥ मध्यमे च लताबन्धो ज्येष्ठे चैवाथ भेयकः । पिण्डीनां विविधा योनिर्धन्त्रं भद्रासनं तथा ॥ २९७॥ शिक्षायोगस्तथांचैव प्रयोक्तव्यः प्रयोक्तिमः । एवं प्रयोगः कर्तव्यो वर्धमाने तपोधनाः ॥ २९८ ॥ गीतानां छन्दकानां च भूयो वक्ष्याम्यहं विधिम् । यानि वस्तनि मुनयः सन्ति चाङ्गकृतानि तु ॥ २९९ ॥ गीतानि तेषां वक्ष्यामि प्रयोगं नृत्तवाद्ययोः । तत्रावतरणं कार्यं नर्तक्याः सर्वभाण्डिकम् ॥ ३०० ॥ क्षेपप्रतिक्षेपकृतं तन्त्रीगानसमन्वितम् । प्रथमं त्वभिनेयं स्याद्गीतके सर्ववस्त्रकम् ॥ ३०१ ॥ तदेव च पुनर्वस्त नृत्तेनापि प्रदर्शयेत । यो विधिः पूर्वमुक्तस्तु नृत्ताभिनयवादिते ॥ ३०२ ॥ आसारितविधौ स स्याङ्गीतानां वस्तुकेष्वपि । एवं वस्तुनिबन्धानां गीतानां च विधिः स्मृतः ॥ ३०३ ॥ शृणताङ्गनिबद्धानां गीतानामपि लक्षणम् । य एव वस्तुष विधिर्नृत्ताभिनयवादिते ॥ ३०४ ॥ तमेवाङ्गनिबद्धेषु च्छन्दकेष्वपि योजयेत । वाद्यं गुर्वक्षरकृतं तथाल्पाक्षरमेव च ॥ ३०५ ॥ मुखे सोपोहने कुर्याद्वर्णानां विप्रकर्षतः । यदा गीतिवशादक मूयो मूयो निवर्तते ॥ ३०६॥ तत्राद्यमभिनेयं स्याच्छेषं नृतेन योजयेत । त्रिपाणिलयसंयुक्तं तत्र वाद्यं प्रयोजयेत् ॥ ३०७ ॥ यथालयस्तथावाद्यं कर्तव्यमिह वादकैः । तित्वं चानगतं चापि ओघं च करणान्वितम् ॥ ३०८ ॥ स्थिरे तत्त्वं प्रयोक्तव्यं मध्ये चानुगतं भवेत् । मूयश्चीघः प्रयोक्तव्यस्त्वेष वाद्यगतो विधिः ॥३०९॥ छन्दो गीतकमासाद्य त्वङ्गानि परिवर्तयेत् । एष कार्यो विधिर्नित्यं नृत्ताभिनयवादिते ॥ ३१० ॥

यानि वस्तुनिबद्धानि तेषामन्ते ग्रहो भवेत् । अङ्गानां तु परावृत्तावादावेव ग्रहो मतः ॥] ३११ ॥ एवमेष विधिः कार्यो गीतेष्वासारितेष्वपि । देवस्तुत्याश्रयं ह्यतत्सुकुमारं निबोधत ॥ ३१२ ॥ स्त्रीपुंसयोस्तु संलापो यस्तु कामसमुद्भवः । तज्ज्ञेयं सकुमारं हि शृङ्गाररससम्भवम् ॥ ३१३ ॥ यस्यां यस्यामवस्थायां नृत्तं योज्यं प्रयोक्तृभिः। तत्सर्वं सम्प्रवक्ष्यामि तच मे शृणुत द्विजाः ॥ ३१४ ॥ अङ्गवस्तु निवृत्तौ त् यथा वर्णनिवृत्तिषु । तथा चाभ्युदयस्थाने नृत्तं तज्ज्ञः प्रयोजयेत् ॥ ३१५ ॥ यत् संदृश्यते किञ्चिद्मपत्योभेदनाश्रयम् । नृत्तं तत्र प्रयोक्तव्यं प्रहपर्थिगुणोद्भवम् ॥ ३१६ ॥ यत्र सन्निहिते कान्ते ऋतुकालाभिद्रशनम् । गीतकार्थाभिसंबन्धं नृतं तत्रापि चेष्यते ॥ ३१७ ॥ खण्डिता विप्ररूब्धा वा करुहान्तरितापि वा । यस्मिन्नक्ते तु युवतिर्न नृतं तत्र योजयेत् ॥ ३१८ ॥ सखीपवृत्ते संलापे तथासचिहिते प्रिये । निह नृत्तं प्रयोक्तव्यं यस्या वा प्रोषितः प्रियः ॥ ३१९ ॥ दूत्याश्रयं यदा तु स्यादतुकालादि दर्शनम् । औत्सुक्यचिन्तासंबन्धं न नृत्तं तत्र योजयेत् ॥ ३२० ॥ यसिन्नङ्गे प्रसादं तु गृह्णीयान्नायिका कमात्। ततःप्रभृति नृतं तु शेषेष्वक्केषु योजयेत् ॥ ३२१ ॥ देवस्त्त्याश्रयकृतं यदक्तं तु भवेदथ । माहेश्चरैरङ्गहारैरुद्धतैस्तत्त्रयोजयेत् ॥ ३२२ ॥ यतु शृङ्गारसंबद्धं गानं स्त्रीपुरुषाश्रयम् । देवीकृतैरङ्गहारैर्छिलितेस्तत्प्रयोजयेत् ॥ ३२३ ॥ चतुष्पदा नर्कुटके खञ्जके परिगीतके । विधानं सम्प्रवक्ष्यामि भाण्डनृत्तविधिं प्रति ॥ ३२४ ॥ खञ्जनकुरसंयुक्ता भवेद्या तु चतुष्पदा । पादान्ते सन्निपाते तु तस्यां भाण्डग्रहो भवेत् ॥ ३२५ ॥ या घ्रुवा छन्दसा युक्ता समपादा समाक्षरा ।
तस्याः पादावसाने तु प्रदेशिन्या प्रहो भवेत् ॥ ३२६ ॥
कृत्वैकं परिवर्तं तु गानस्याभिनयस्य च ।
पुनः पादनिवृत्तं तु भाण्डवाद्यैर्नियोजयेत् ॥ ३२७ ॥
अङ्गवस्तुनिवृत्तो तु वर्णान्तरनिवृत्तिषु ।
तथोपस्थापने चैव भाण्डवाद्यं प्रयोजयेत् ॥ ३२८ ॥
येऽपि चान्तरमार्गास्तु तन्त्रीवाक्करणेः कृताः ।
तेषु सूची प्रयोक्तव्या भाण्डेन सह ताण्डवे ॥ ३२९ ॥
महेश्वरस्य चरितं य इदं सम्प्रयोजयेत् ।
सर्वपापविद्युद्धारमा शिकलोकं स गच्छिति ॥ ३३० ॥
एवमेष विधिः सृष्टस्ताण्डवस्य प्रयोक्तृभिः ।
भूयः किं कथ्यतामन्यन्नाट्यवेदविधिं प्रति ॥ ३३१ ॥

इति श्रीभारतीये नाटघशास्त्रे ताण्डवरुक्षणं नाम चतुर्थोऽध्यायः



APPENDIX B.

Extracts from the Madras Epigraphical Report (1914) [pp. 74 to 81 and 88 to 90.]

Extracts from the Madras Epigraphical Report (1914) [pp. 74 to 81 and 88 to 90.]

(The Samskrt Inscriptions, and the English extracts relating to the Cidambaram Temple have been reproduced here by the kind permission of the Director-General of Archaeological Survey. The wood-cut illustrations are the copyright of the Archaeological Survey of India. They have been printed here from the blocks kindly lent to the authors by the Director-General.)

- N.B. 1. The following Karaņas do not have wood-cut illustrations: Talavilāsita (K. 56); Vinivṛtta (K. 62); Niśumbhita (K. 64); Gaja-krīḍita (K. 68); Garuḍaplutaka (K. 70); Gaṇḍa Sūci (K. 71); Parivṛtta (K. 72); Apakrānta (K. 79); Mayūralalita (K. 80); Prasarpita (K. 88); Talasaṅghatṭita (K. 93); Avāhiddha (K. 95); and Viṣkambha (K. 102).
- 2. The names of the Karaṇas in the illustrations were introduced by the authors of Tāṇḍava Lakṣaṇam.
 - 3. The sketch of pillars was also drawn by them.
- 4. The figures within the brackets after the names of the poses in the illustrations contain the numbers of the corresponding Karaṇas in the text.

¹Descriptive list of different dancing postures from Chidambaram illustrated in plates below.

1.	Vṛiśchikarēchitam	दृश्चिकञ्चरणं कृत्वा स्वस्तिकौ च करावुभौ ।	
		रेचितो विप्रकीणीं च 'कुर्याद्गिश्चिकरेचिते ॥	99
2.	Vŗiśchikam	बाहुशीर्षाञ्चितौ हस्तौ पादः पृष्ठाञ्चितस्तदा ।	
		दूरसन्नतपृष्ठञ्च [बृश्चिकं] [तत्प्रकीर्तितम्] ॥	100
3.	Vyamsitam	आळीढं स्थानकं यत्र करौ वक्षसि रेचितौ ।	
		ऊर्घ्वाधो विप्रकीर्ण्णो च व्यंसितं करणञ्च तत्।।	101
4.	Pārśvanikuṭṭakam	हस्तौ तु स्वस्तिकौ पार्खे तथा पादो निकुट्टितः।	
		यत्र तत् करणं ज्ञेयम् बुधैः पार्श्वनिकुट्टकम् ॥	102
5.	Lalāṭatilakam	वृश्चिकञ्चरणं कृत्वा पादस्यांगुष्ठकेन तु ।	
		ल्लाटे तिलकं कुर्या ललाटातिलकञ्च तत्।।	103
6.	Krāntakam	पृष्ठतः कुञ्चितं कृत्वा व्यतिकान्तकमन्ततः।	
7.		आक्षिप्तौ [च क]रौ कार्य्यौ क्रा[न्तकं] करणे द्विजाः	1104
	Kuñchitam	आद्यः पादो नतः कार्य्यस्सव्यहस्तश्च कुञ्चितः।	
		उत्तानो वामपार्श्वस्थस्तत् कुश्चितमुदाहृतम् ॥	105

1. The list includes 93 figures numbered consecutively and three others numbered A. B. and C. Sketches of the three latter figures were omitted by mistake and consequently do not appear on the plates. The Bhāratīya Nāṭyaśāstra while it enumerates 108 postures in VV. 33 to 53 of the printed Bombay Edition, describes only 101, thus omitting seven postures. Of these latter six are supplied by Nos. 21 to 24, 42 and 69 of the Chidambaram sculptures. It may be noted that the Bhāratīya Nātyaśāstra makes a mistake in the description of Prishthasvastika (No. 43) quoting wrongly the second half of V. 42 (in the list) and the first half of V. 43. The Chidambaram labels also are defective inasmuch as they do not supply us with the description of eleven postures, viz., Talavilāsita, Vinivritta, Nisumbhita, Gajakriditaka, Garudapluta, Gandasuchi, Apakranta, Mayuralalita, Prasarpitaka, Talaghattitaka and Bahistrika which are found in the Bhāratīya Nātyaśāstra. Illustrative pictures which may correspond to these are, however, found in the compartments of the pillars of the E. Gopura of the Chidambaram temple without bearing any labels above them. The dance Parivritta is omitted both in the Chidambaram labels and in the descriptive verses of the Bhāratīya Nāṭyaśāstra. The numbers attached to the verses in the inscriptions follow the order in which the postures are enumerated in the Nāṭyaśāstra. The order is correct (read from left to right) on the seven projecting pillars of the inner wall of the Göpura, on the right side; but the corresponding figures on the left side are much deranged. This may have been due to the ignorance of the masons whose work was not properly supervised.

2. Read कुरयोंड्र

Note.—Col. No. 1: No. of sketch on plate, Col. No. 2: Name; Col. No. 3: Description in Sanskrit verse; Col. No. 4: Corresponding No. of verse in the Bhāraṭīya Nāṭya Śāstra.

8.	³ Chakramaṇḍalam	प्रलम्बिताभ्याम्बाहुभ्याम् यत् गात्रेण नतेन च ।	
		अभ्यन्तरापविद्धं स्यात्तद्ज्ञेय श्चक्रमण्डलम् ॥	106
9.	Bhramarakam	आक्षिप्तस्त्वस्तिकः पादः करौ चोद्वेष्टितौ तथा ।	
		त्रिकस्य घलनाचैव ज्ञेयम् भ्रमरकश्च तत् ।	91
LO.	Chaturam.	अश्चित स्यात् करो वामस्सव्यश्चतुर एव तु ।	
		[द]क्षिणः कुट्टितः पादश्चतुरन्तत् प्रकीर्ति[तम्]॥	92
11.	Bhujamgāñchitakam	भुजंगत्रासितः पादो रेचितो दक्षिणः करः।	
		रुताख्यश्च करो वामो भुजंगाश्चितकम् भवेत् ॥	93
12.	Daṇḍakarēchitam	विक्षिप्तं हस्तपादञ्च समन्तायत्र दण्डवत् ।	
		रेच्यते तद्धि करणं श्रेयन्दण्डकरेचितम् ॥	94
13.	Vŗiśchikakuţţitam.	वृश्चिकञ्चरणं कृत्वा द्वावप्यथ निकुहितौ ।	
		विधातव्यो करो ततु ज्ञेयं वृश्चिककुट्टितम् ॥	95
14.	Kaṭibhrāntam.	सूचीन्दत्वापविद्धञ्च दक्षिणञ्चरणन्न्यसेत् ।	
		रेचिता च कटिर्ध्यत्र कटिम्रान्तन्तदुच्यते ॥	96
15.	Latāvŗiśchikam	अञ्चितः पृष्ठतः पादः कुञ्चितोद्भृतलांगुलिः ।	
		लताख्यश्च करो वामस्त ल्लतावृश्चिकम् भवेत् ॥	97
16.	Chhinna-Karaṇam	अलपत्मः कटीदेशे छिन्नपर्यायशः कटीम् ।	
		वैशाखस्थानकेनेह तच्छिन्नकरणं भवेत्।।	98
17.	Pādāpaviddhakam	कार्यों नाभितटे हस्तौ पाङ्मुखौ खटिकामुखौ ।	
		स्चीविद्धावपकान्तौ पादौ पादापविद्धके ॥	87
18.	Valitam	अपविद्धो भवेद्धस्तस्सूचीपादस्तथैव च ।	
		तथा त्रिकं विवृत्तञ्च विलितनाम तत् भवेत् ॥	88
19.	Ghūrņitam	वर्त्तिताघूर्णिणतस्सन्यो हस्तो वामश्च डोल्टितः।	
		स्वस्तिकापसृतः पादः करणं घृण्णितञ्च तत् ॥	89
20.	Lalitam	करिहस्तो भवेद्वामो दक्षिणश्च विवर्त्तितः।	
		बहुशः कुट्टितः पादो ज्ञेयन्त्र क्लिकितम् बुधैः ॥	90
		[25] 마음 아마니 그렇게 이 하나까는 하는 그렇게 그 경험적으로 모양되었다면서, 그렇게 다 하는 그렇게 하는 것이 하는 것이다. 이 점점 나를 다 되었다.	

^{3.} The enumeration in $Bh\bar{a}$. $N\bar{a}t$. gives the name as Vaktramandalam but as Chakramandalam, correctly, in the description.

21.	⁴ Daṇḍapaksham	ऊर्द्धजानु विधायाथ तस्योपरि लतान्न्यसेत् ।	
		दण्डणक्षश्च तत् शोक्तं करणन्त् त्व विदिभिः॥	
22.	Bhujamgatrastarē-	भुजंगत्रासितं कृत्वा यत्रोभावि रेचितौ ।	
	chitam	वामपार्श्वस्थितौ हस्तौ भुजंगत्रस्तरेचितम् ॥	
23.	Nūpuram	त्रिकं सुविलतं कृत्वा लतारेचितकौ करौ।	
		न पुरस्च तथा पादं करणे न पुरे न्य से त ॥	
24.	Vaiśākharēchitam	रेचितं हस्तपादञ्च कटिश्रीवा च रेचिता।	
		······स्थानकेनैतत् भवे[द्वै]शाखरेचितम् ॥	
25.	Arddhasvastikam	स्वस्तिकौ चरणौ कृत्वा कटिहस्तञ्च दक्षिणम् ।	
		वक्षस्थाने तथा वाममर्द्धस्वस्तिकमादिशेत्।।	79
26.	Añchitam	व्यावृत्तपरिवृत्तस्तु स एव तु करो यदा ।	
		अञ्चितो नासिकाग्रे तु तदाश्चितग्रुदाहृतम् ॥	80
27.	Bhujaṁgatrāsitam	कुञ्चितं पादमुत्क्षिप्य ज्यश्रम्रुं विवर्त्तये[त्] ।	
		कटीजानुविवृत्त्या च भुजंगत्रासितम् भ[वेत्] ॥	81
28.	Ūrddhvajānu	कुञ्चितम् पादमुत्क्षिप्य जानु स्तनसमन्न्यसेत्।	
		प्रयोगवशगौ हस्ता वृध्द्वजानु प्रकीर्त्तितम् ॥	82
29.	[Ni] Kuñchitam	[वृश्चिकं चरणं कृत्वा करं पार्श्वे निकु]च्चयेत् ।	
	사용하다 (1965년 - 1965년 1967년 년 12일 - 1967년 - 1967년 1967년 - 1967년	[नासाम्रे दक्षिणञ्चैव ज्ञेयं तत्तु] [नि]कुञ्चितम् ॥	83
30.	Mattalli	वामदक्षिणपादाभ्यां घूर्णमानोपसर्पणैः।	
		उद्वेष्टितापविद्धेश्च हस्तैर्भ त्तस्त्र गुदाहृतम् ॥	84
31.	Arddhamattali	स्खिलतापसृतौ पादौ वामृहस्तश्च रेचितः ।	
	1944 - Robert British British (1941) 2004 - British British British (1941)	सव्यहस्तः कटिस्थ स्याद्द्रमत्ताह्धि तत् स्मृतम् ॥	85
32.	Rēchitanikuţţitam	रेचितो दक्षिणो हस्तः पादस्सव्यो निकुद्दितः ।	
		डोळा चैव भवेद्वामस्त[द्रे]चित्तिकुद्धितम्॥	86
33.	⁵ Diksvastikam	पार्श्वयोरम्रतश्चेव यत्र श्लिष्टकृतो भवेत् ।	
		[स्वस्ति]को हस्तपादाभ्यान्तिहिक्स्वस्तिकमुच्यते ॥	74

4. This and the next three are enumerated in the printed work Bhāratīya Nāṭyaśāstra in VV. 39 and 40, but not described.

5. Two compartments, bearing sculptures, next to this do not belong to the series. One of them has an unfinished picture not distinct on the original and the other the modern image of a devotee.

TANDAVA LAKSANAM

34.	Alātakam.	अलातञ्चरणं कृत्वा व्यंसयेद्दक्षिणं करम् ।	
		अध्द्रीजानुक्रमं कुर्याद लातकमिति स्मृतम् ॥	75
35.	[Kaṭīsamam]	स्वस्तिकापस्रतः पादः करौ नाभिकटिस्थि[तौ] ।	
		पार्श्वमुद्वाहितञ्चेव [करणन्तत्क टीसमम्] ॥	76
36.	Akshiptarechitam	हस्तो हृदि भवेद्वामस्सव्यश्चाक्षिप्तरेचितः।	
		रेचितश्चापविद्धश्च तत् स्यादाक्षिप्तरेचितभ् ॥	77
37.	Vikshiptākshiptakam	विक्षिप्तं हस्तपादञ्च तस्यैवाक्षेपणम् पुनः ।	
		यत्र तत् करणं ज्ञेयं [वि]िश्लिप्ताक्षिप्तकं [द्वि]जाः ॥	
A.	⁶ Nikuţţakam	निकुद्दितौ यदा हस्तौ खबाहुशिरसोन्तरे।	
		पादौ निकुद्दितौ चैव ज्ञेयन्तत्तु निकुट्टकम् ॥	67
B.	Arddhanikuttakam	अञ्चितो बा[हु]शिरसि हस्तस्त्विममुखांगुलिः ।	
		निकुडितार्द्ध[य] गिन भवेदर्द्ध िनकुट्टकम् ॥	68
38.	Kaṭichchhinnam	पर्य्यायशः कटिच्छिन्ना बाह्र शिरसि पछवौ ।	
		पुनः पुनश्च करणं काटिच्छिकन्तु तत् भवेत् ॥	69
39.	Arddharēchitam	अपविद्धः करस्सूच्या पादश्चैव निकुट्टितः ।	
		सन्नतं यत्र पार्श्व[न्तु] तत् भवेद्द्धेरेचित्म् ॥	70
40.	Vakshasvastikam	स्वस्तिको चरणो यत्र करो वक्षसि रेचितो ।	
		निकुञ्चितन्तथा वक्षौ वश्चस्वास्तक्मेव तत् ॥	71
41.	Unmattam	अञ्चितेन तु पादेन रेचितौ तु करौ यदा ।	wa
		उन्मत्तं करणं तत्तु विज्ञेयं[नृ]त्तकोविदैः ॥	72
42.	Svastikam	वहस्ताभ्यामथ पादाभ्याम् भवतस्त्विस्तिकौ यदा ।	
		तत् स्वस्तिकमिति शोक्तं करणं करणार्दिथिभिः॥	
43.	Pṛishṭhasvastikam	विक्षिप्तोत्क्षिप्तबाहुभ्यां स्वस्तिको चरणौ यदा ।	W.C.
		अपकान्तार्द्धसूचीभ्यां तत् पृष्ठस्वस्तिकम् भवेत् ॥	73

6. This and the next compartment bear figures with labels on their sides. Sketches of these were not prepared by mistake.

7. In the Bhāratīya Nātyašāstra, No. 43 is described with the first half of 42 and the second half of 43, but in the enumeration two separate postures called Svastika and Prishṭhasvastika are mentioned. The omission of Svastika (No. 42) thus made in the printed work is supplied by the list before us.

44.	⁸ Talapushpapuṭam	वामे पुष्पपुटः पाइवें पादोघ्रतलसञ्चरः।
		तथा च सन्नतम् पार्श्वन्तलपुष्पपुरम् भवेत्।। 59
45.	Vartitam	कुञ्चितौ मणिबन्वे तु व्यावृत्तपरिवर्तितौ ।
		हस्तौ निपतितौ चोर्वोर्वित्तं करणन्तु तत् ॥ 60
46.	⁹ Valitōru	शुकतुण्डौ यरा हस्तौ व्यावृत्तपरिवर्त्तितौ ।
		[ऊरू] च विलतौ यस्मि[न्] विलतोरु तदुच्यते॥ 61
47.	Apaviddham	आवर्त्य शुकतुण्डारूयमूरुपृष्ठे निपातयेत् ।
		वामहस्तश्च वक्षस्थो ह्यपविद्धन्तु तत् भवेत् ॥ 62
48.	Samanakham	श्चिष्टौ [स]मनखौ पादौ करौ चापि प्रलंबितौ ।
		देहस्त्वाभाविको यत्र भवेत् समनखन्तु तत् ॥ 63
49.	Līnam	पताकाञ्जिक वक्षस्थम् प्रसारितिशरोधरम् ।
		¹⁰ नि[भ] श्रितांसकूटश्च त्र ह्वीनं करणं स्मृतम् ॥ 64
50.	Svastikarēchitam	स्वितको रेचिताविद्धौ विश्विष्टो कटिसंस्थितो ।
		यत्र तत् करणं ज्ञेयम् बुधैस्स्वस्तिकरेचितम् ॥ 65
51.	Maṇḍalavastikam	स्वस्तिकौ तु करें। कृत्वा पाङ्मुरवोद्ध्रेतली समी।
		तथा च मण्डलं स्थानम्मण्डलस्यस्तिकन्तु तत्।। 66
52.	Süchīviddham	पादस्च्या यदा पादो द्वितीयस्तु प्रविद्ध्यते ।
		कटिवक्षस्थितौ हस्तौ सू [चीवि]द्धन्तदुच्यते ॥ 130
53.	[Hariṇaplutam]	अतिक्रान्तकमं कृत्वा [स] [मुत्प्छुत्य निपात]येत्।
		जंघाश्चिता परिक्षि[ता] [तद्विन्याद्ध्रिरणप्छतम् ॥ 135
54.	Atikrāntam	अतिकान्तकमं कृत्वा पुरस्तात् सम्प्रसारयेत्।
		प्रयोगवशगौ हस्तावातिक्रान्ते प्रकीर्त्तितौ ॥ 119
55.	Vishņukrāntam	पुरः प्रसारितः पादः कुञ्चितो गगनोन्मुखः ।
		करो च रेचितौ यत्र विष्णुक्रान्तन्तदुच्यते ॥ 152

^{8.} This begins with the phrase स्वस्ति श्री: and is marked as 1. The Bhāratīya Nāṭyaśāstra also begins with this verse. But the subsequent numbering of the verses on the stones are much worn out and cannot, consequently, be compared with the numbering in the printed work. Where, however, the stones are clearly numbered the numbers of the verses do mostly agree with those of the Bhāratīya Nāṭyaśāstra.

^{9.} The printed work calls this Chalitoru.

^{10.} Bhā. Nāt. reads निकुञ्चि

56.	¹¹ Āvartam	प्रसार्थ्य कुञ्चितम् पादम् पुनरावर्त्तये[द <u>द</u> ्व]तम् ¹² ।	
		[प्र][योगवश] गौ हस्तौ तदावर्त्तमुदाहृतम् ॥	112
57.	¹³ Põļāpādam	कुञ्चितम् पादमुत्क्षिप्य पार्श्वात्पार्श्वन्त डोरुयेत् ।	
		प्रयोगवशगो हस्तौ डोळापादं प्रकीर्तितम् ॥	113
58.	¹⁴ Vivrittam	आक्षिप्तं हस्तपादञ्च त्रिकंचैव विवर्त्तयेत् ।	
		रेचितौ च तथा हस्तौ विवृत्ते करणे द्विजाः ॥	114
59.	Pārśvakrāntam	पार्श्वकान्तकमं [क्र]त्वा पुरस्तादथ पातयेत् ।	
		प्रयोगवशगौ हस्तौ पार्श्वक्रान्तन्तदुच्यते ॥	116
60.	¹⁵ Ardhasūchi	अलपत्मिशरोहस्तस्सूचीपादञ्च दक्षिणः ।	
		यत्र तत् करणं ज्ञेयमद्भिस्चीति नामतः॥	129
61.	¹⁶ Nāgāpasarpitam	स्वस्तिकापसृतो पादो शिरश्च परिवाहितम् ।	
		रेचितौ च तथा हस्तौ स्यातान्नागापसर्पिते ॥	157
62.	Talasaṁsphōṭitam	दुतसुत्क्षिप्य चरणम् पुरस्तादथ पातयेत् ।	
		तलसं[स्फो]टितौ हस्तौ तलसंस्फोटिते म[तौ] ॥	122
63.	[Vṛi] shabhakṛīḍitan	1[प्रयुज्यातालकं पूर्व] हस्तौ चापि हि रेचयेत् ।	
		[कुञ्चितावञ्चितौ चैव] [वृ]षभऋीिंदेते सदा ॥	156
64.	Daṇḍapādam	[नू पुर] ऋरणं ऋत्वा दण्डपादम् प्रसारयेत् ।	
		[क्षित]विद्धकरञ्जैव दण्डपादन्तदुच्यते ॥	134
65.	Nivēśa-karaṇam	करौ वक्षःस्थितौ कार्य्यावुरो निर्भुग्नम् एव च ।	
		मण्डलं स्थानकञ्चैव निवेशकरण[ञ्च] तत्।।	148
66.	Prēmkhōļitam	डोळापादकमं कृत्वा समुत्प्छत्य निपातयेत्।	
		परिवृत्तन्त्रिकञ्चेव तत् भेंखोळितमुच्यते ॥	136
67.	Gṛiddhrāvalī [nakam]	[पृष्ठप्रसा]रितः पादः किश्चिदञ्चितजानुकः।	
		[यत्र प्रसारितौ बाह्र तत्][स्थात्] गृध्द्रावली[नकं]।	126

^{11.} Bhā. Nāt. calls this Artava in the enumeration.

12.

14. Vivrita

" has वामपाद्दिशरोदेशे.

reads येद्रतम् " Dolapādakam in the enumeration. 13.

^{16.} Here the printed copy of Bhā. Nāt. omits the first half, reads. रेचितवञ्चि-तो हस्तो in the beginning of the second half and calls the dance Samapasarpita.

68.	¹⁷ Nitamba-Karaṇam	[भुजा] [वूर्ष्ट्व] [विनिष्का]न्तौ हस्तौ चाभिमुखांगुली ।
		[बद्धा चारी तथा] चैव नितम्बे करणे भवेत्।। 137
69.	¹⁸ [Lōḷitam]	रेचिताविञ्चतौ हस्तौ लोळितं।
		·····श्च····ःहोळि···।।
70.	Skhalitam	डोळापादकमं कृत्वा हस्तौ तदनुगावुभौ ।
		रेचितौ वृण्णितौ चापि स्रवालितं करणं[भ]वेत् ॥ 138
71.	¹⁹ [Sarpi]tam	अञ्चितापसृतः पादिश्शर[श्च] परिवाहितम् ।
		[रेचि]तौ च तथा [हस्तौ तत्स][पिं]तमुदाहृतम् ॥ 133
72.	Vidyutbhrāntam.	पृष्ठतो विलतम् पादं शिरो घृष्टम् प्रसारयेत् ।
		सर्व [तोमण्डला]बद्धं विद्युत्श्रान्तन्तदुच्यते ॥ 118
73.	Sannatam	उत्प्रुत्य चरणौ कार्य्यावय्रतस्स्वस्तिकस्थितौ ।
		सन्नतौ च [त]था हस्तौ सन्नतन्तदुदाहृतम् ॥ 127
74.	Vivarttitakam	आक्षिप्तं हस्तपादञ्च त्रिकञ्चेव विवर्त्तितम् ।
		[द्वितीयो रेचितो हस्तो विवर्त्तितकमेव तत् ॥ 120
75 .	Süchi	कुञ्चितं
		[प्रयोगवशगौ हस्तौ] तत् सूचि परिकीर्त्तितम् ॥ 128
76.	Simhavikrīḍitam	अला[तञ्च] पुरस्कृत्य द्वितीयञ्च वृतक्रमम् ।
		ह[स्तौ पादानुगौ चै]व सिंहाविक्रीाडितम् [स्मृतम्]।।141
77.	Argalam	पृष्ठतः प्रसतः पादो द्वौ ²⁰ तारुावर्द्धमेव च ।
		तथैव चानुगो हस्तः [पु]रतस्त्व ग्गीठं तु तत् ॥ 110
78.	Urōmaṇḍalikam	स्वस्तिकापसृतौ ²¹ पादावपविद्धक्रमौ यदा ।
		उरोमण्डलिनौ हस्ता बुरोमण्डलिकन्तु तत् ॥ 107
79.	Karihastakam	वामो वक्षस्थितो हस्तः पोद्वेष्टित[तलो परः] ।
	1. The state of th	अञ्चितश्चरण[श्चैव प्रयोज्यः कारिहस्तके] ॥ 139
	2일, 12일 경기 등 기계	점심하는 사람이 있었다. 현대를 하고 있는 것들은 것은 사람이 없는 것이 하셨다. 하다 하다 없다.

^{17.} $Bh\bar{a}$. $N\bar{a}t$. calls this Nitanta in the description but correctly, Nitamba in the enumeration.

18. This is perhaps Lölitam omitted after V. 156 of the Bhā. Nāṭ. though enumerated in V. 52.

19. Bhā. Nāṭ. reads अन्तरापसृतौ पादौ. 20. " " " तळावृर्ध्वमेव च 21. " " " पादावर्धक्रमौ.

TANDAVA LAKSANAM

80.	Simhakampitakam	पृष्ठप्रसर्प्पितः पादस्तथा हस्तौ निकुञ्चितौ ।
		पुनस्तथैव कर्तव्यो ²² सिंहाक[िष]त [के]द्विजाः ॥ 142
81.	Udghațțitam	पादावुत्घहितौ कार्य्यों ^ॐ तल्संघिहतौ करौ।
		²⁴ नतं तु पार्श्वं कर्तन्यं बुधेस्त्घट्टि[ते ²⁵ सदा] ॥155
82.	²⁶ [Manikākrīḍitam]	तलसञ्चरपादाभ्यामुरप्छत्य प[तनं भ]वेत् ।
		सन्नतं विस्तं गात्रम् [मिनका][क्रीडितं तु तत्] ॥ 149
83.	²⁷ Sambhrāntam	[करमा][वर्त्तितं कृ]त्वा बूरुप्रष्टे(ष्ठे) निकुञ्चयेत् ।
		[ऊरु][श्चै]व तथा विद्धस्सम्भान्तं करणन्तु तत् ॥ 153
84.	Janita	एको पक्षस्थितो हस्तो द्वितीयश्च प्रलम्बितः।
		तलाग्रसंस्थितः पादो जनिते करणे भवेत्।। 146
85.	²⁸ Upasṛitakam	आक्षि[प्तश्चर] णः कार्य्यो हस्तस्तस्यैव [चानुगः]।
	1941 - 1952 - 1954 - 1954 - 1954 1 <u>2</u> 43 - 1954 - 1954 - 1954 - 1954 - 1956 - 1956	[आनतं च तथा गात्रं तथो पसृतकं भवेत् ॥ 144
86.	Pārśvajānu	एकस्समिस्थितः पाद ऊरुपृष्ठे स्थितोपरः ।
87.	[Madaskhalitak a m]	मुष्टिहस्तश्च वक्षस्थः [पा]कर्वजानु तदुच्यते ॥ 125 करो प्ररुप्वितो [कार्यो] शिरश्च परिवाहितम् ।
or.	Liviauaskiiaiitaksiiij	पादौ च विक्टि[ताविद्धौ मद्स्वलित]के द्विजाः ॥ 151
c.	[Vishkambham]	[अप]विद्धः करस्सूच्या [पा][दश्चैव निकुट्टि]तः ।
		[वक्षस्थश्च करो वामो विष्कंभे करणे भवेत् ॥] 154
88.	²⁹ Vikshiptam	विक्षितं हस्तपादञ्च पार्श्वतः प्रष्ठतोपि व ।
	현실 등이 있는 것이 같이 되었다. 경우시아 등은 학교 이 등을 보고 있다.	एकमार्गगतं यत्र तद्विक्षित्रमुदाहृतम् ॥ 111
89.	Udvrittam	[आ]क्षि[प्तह]स्तमाक्षिप्तदेहमाक्षिप्तपादकम् ।
		[उद्दर्य गात्रमि]त्येतदुद्धत्तं करणं स्मृतम् ॥ 143
		그는 5대학교, 대한민 2016의 관련 그리는 하는 사람들은 학생들이 있다.

सिंहकंपितके. Bhā. Nāṭ. reads

23.

तिल नितंब 24.

25.

रद्वाटिते. Maulikākriḍam in the enumeration. 26.

27. Sankrāntam

28. Apasritakam

29. One compartment below No. 88 is occupied by two modern pictures which do not belong to the series. People consider them to be the sculptors who cut the dancing figures.

	BHARA'	TA NĀŢYA INSCRIPTIONS	125
90.	Ūrūdvṛittam	करमावृत्तकरणमूरुपृष्ठेश्चितन्न्यसेत् ।	
		जंघाञ्चिता तथोद्वता ह्यू रूद्ध सन्तु तत् भवेत्।।	150
91.	[Ākshiptam]	आक्षिप्तं हस्तपादन्तु कियते यत्र वेगतः।	
		[आक्षिप्तं करणं नाम विज्ञेयं तिहुजोत्तमाः ॥]	108
92.	³⁰ Śakaṭāsyam	निषण्णांगस्तु चर[ण]म् प्रसा[य्ये] तळसंचय]म् ।	
		³¹ उद्घाहितमुरः कृत्वा शकटास्यम् प्र[योज]येत् ॥	153
93.	³² Gaṁgāvataraṇam	ऊर्ध्द्वेगुलितलः पादस्त्रिपताकावधोमुखौ ।	
		हस्तो ³³ शिरस्सन्नतश्च गंगावतरणन्त्वित ॥	159
		the second of th	

30. Bhā. Nāṭ. gives the name as Śakaṭākhyam. 31. " " has उद्घाटित

gives the name as Rangavataranam. 32.

शिरः सकृतं च reads 33.

CHIDAMBARAM

The earliest Chola records belong to the time of Rajendra-Chola I and Kulottunga-Chola I. From a general study of the inscriptions it is inferred that the City of Chidambaram must have, at this period, included the following hamlets (1) Pannangudichcheri (Parakesarinallūr), (2) Ilanāngūr, (3) Kārikkudi, (4) Manalūr, (5) Kōyil-Pūndi. (6) Sivapuri, (7) Kōlam, (8) Vikramachōļanallūr (Akkan Pallippadai), Tiruvekkaļam, (10) Kaduvāchchēri, (11) Chandēśvaranallūr, (9)(12) Korrangudi, (13) Midinikkudi and (14) Erukkāţţañjēri (the modern Erukkāāṭṭuppaḍugai), of which Nos. 2, 4, 5, 6, 9, 10, 12, and 14 exist still under almost the same names. Chidambaram itself is variously called Puliyūr, Ferumbarrappuliyūr and Tillai. Chidambaram is the Sanskritised form of the earlier Sirrambalam (Skt. Dabhrasabhā) 'the small shrine.' Evidently the temple at the time of its foundation consisted only of a very small shrine which was either the one now dedicated to Nataraja or that of the Siva-linga called Mūlasthāna right opposite to the main gopura of the temple. In the Dēvāram hymns the temple is referred to as Kōyil, i.e., "the temple" and so also in the inscriptions under review it is generally called Tirukkōyil "the sacred temple". At present the temple has numerous shrines of minor deities in addition to the three important ones of Naṭarāja, Mūlasthāna-Nātha and the goddess. The building known as Kanaka-sabhā (or Ponnambalam in Tamil) includes the shrine of Natarāja and the secret chamber called rahasya in which there is neither image nor linga. It is not possible to explain why it is so; but Hindu imagination rich as it is in these matters, has a ready explanation to give and it is stated that god Siva in his $\bar{a}k\bar{a}sa$ or etherial form dwells in the chamber being invisible to the human eye. This far-fetched explanation also accounts for the present name Chidambaram which as indicating "the space of Chit". Kanakaunderstood with the rahasya is enclosed by a wall which separates it from the shrine of Mulasthana-natha. The earliest record in the temple is found on this wall and is dated in the 3rd year of the reign of Vikrama-Chola I. But copies of inscriptions belonging to the 24th year of Rājēndra-Chōļadēva I (copied in 1888) and to the 47th year of Kulottunga-Chola 1 (No. 290) who is famous in history as "the king who abolished tolls" (No. 317), are also The wall is designated Vikramaśōlan-tirumāligai in three

inscriptions on it and Kulottungaśolan-tirumaligai in four others. It may safely be concluded that the pious act of building or rebuilding this prākāra was the work of Vikrama-Chōla who might have called it after his father Kulöttunga-Chola I. The second prākāra wall which encloses the Mūlasthāna and the enclosure already mentioned, is also called Vikramaśolan-tirumāligai. Evidently the same king constructed the second prākāra wall as well. From palæographical evidence and from the endorsement made in the inscription of Kulöttunga I noted above, it appears as if the originals of this latter record and the one of Rājēndra-Chōla I had been first engraved on the walls of the Mūlasthana-natha shrine which is called edirambalam being the shrine opposite to the wall on which the copies of inscriptions are now found or facing the main gopura on the east side. Consequently also it appears as if the Mūlasthāna was likewise renovated about this period and its inscriptions transferred to the prākāra wall enclosing the "golden hall". It is a curious fact that though the history of Chidambaram goes back to the Pallava times, no records of even the early Cholas are forthcoming from that place. Most of the inscriptions copied during the year refer to the later Chola kings and register grants of land for flowergardens. In a few cases gifts of land are also made for maintaining worship, offerings and festivals in the temple, for feeding-houses, for founding streets, an agrahāra or a new shrine and for providing a special food offering known as pāvādai which is observed even to this day. Boiled rice of determinate quantity is spread evenly over a plank measuring about 6 feet by 4 feet and offered in front of the Nataraja image.

14. We further learn that all land gifts made to the temple were required to be engraved on the walls of the temple. Up to the time of Vikrama-Chōla, the transactions made on behalf of the temple were in the name of Chandesvara but subsequently they were registered in the name of the temple priests and trustees either jointly or severally. The deeds registered in the name of Chandesvara evidently indicate the period when the Mūlasthāna enshrining the Śiva-linga within it and the image of Chaṇḍēśvara by its side, was considered to be the sanctum sanctorum of the temple. It is noteworthy that provision was made for singing the Pā-mālai of the Nāyanmār (i.e. the Dēvāram hymns) only in the shrine of the Mūlasthāna (No. 341). The prominence given to the Națarāja shrine in later inscriptions accounts also for the disappearance of Chandesvara and the substitution, in his place of one of the temple committee. This change suggests the reason why at the present day, the Dikshitas of Chidambaram have come to be the practical owners of the temple. In the time of Kulōttunga-Chola III the order of the king or of his officers which was written by his royal secretary (tirumandiraōlai) was generally addressed to the executive member of the temple assembly, the temple priests, the managing committee and the supervisors of the temple.

A VISHNU SHRINE IN THE SIVA TEMPLE AT CHIDAMBARAM

Within the enclosure of the Naṭarāja shrine, in the south-west corner is the Vishnu temple called Tillai Gōviṇḍarāja-perumāļ. In the Nālāyiraprabandham the same temple is referred to as Chitrakāṭa. Mr. Krishnaswami Ayyangar in his Ancient India (Chapter XII) gives a short account of this temple and states that a certain Kulōttuṅga-Chōļa who was a bigotted Śaiva having thrown the image into the sea, the temple had fallen into disuse but was restored in the time of the Vijayanagara king Rāmarāja. There seems to be some truth in the statement though the restoration mentioned, may not have taken place actually in the time of Rāmarāja. No. 272 supplies the information that Achyutarāya ordered the image of Tillai Gōviṇḍarāja-Perumāļ to be set up according to Vaikhānasa ritual. It may be inferred from this that prior to the reconsecration, the temple was neglected either on account of religious disputes among the Vaishṇavas or owing to the bigotry of the Śaiva manager of the Naṭarāja temple.

Fig. 138.



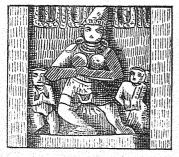
1. Vrišchikarēchitam (K. 46.)

Fig. 139.



2. Vrišchikam (K. 47).

Fig. 140.



3. Vyamsitam (K. 48.)

Fig. 141.



4. Pārśvanikuţţakam (K. 49.)

Fig. 142.



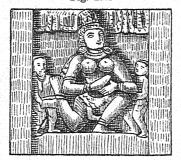
5. Lalāṭatilakam (K. 50.)

Fig. 143.



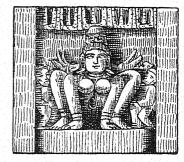
6. Krantakam (K. 51.)

Fig. 144.



7. Kuńchitam (K. 52.)

Fig. 145.



8. Chakramandalam (K. 53.)

Fig. 146.



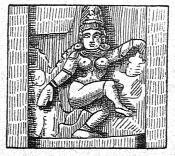
9. Bhramarakam (K. 38.)

Fig. 147.



10. Chaturam (K. 39.)

Fig. 148.



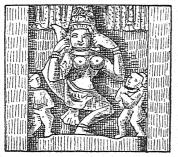
11. Bhujamgānchitakam (K. 40).

Fig. 149.



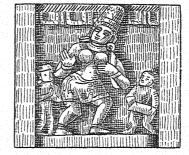
12. Daņḍakarēchitam (K. 41.)

Fig. 150.



13. Vrišchikakuttitam (K. 42.)

Fig. 151.



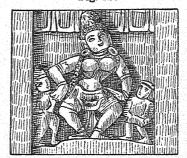
14. Katibhrāntam (K. 43.)

Fig. 152.



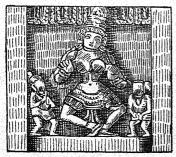
15. Latāvṛiśchikam (K. 44.)

Fig. 153.



16. Chhinna-Karanam (K. 45.)

Fig. 154.



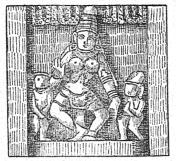
17. Pādāpaviddhakam (K. 30.)

Fig. 155.



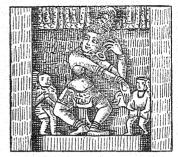
18. Valitam (K. 31.)

Fig. 156.



19. Ghūrņitam (K. 32.)

Fig. 157,



20. Lalitam (K. 33.)

Fig. 158.



21. Daņdapaksham (K. 34.)

Fig. 159.



22. Bhujamgatrastarēchitam (K. 35.)

Fig. 160.



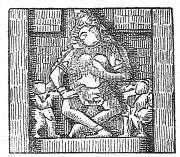
23. Nūpuram (K. 36.)

Fig. 161.



24. Vaiśākharēchitam (K. 37.)

Fig. 162.



25. Arddhasvastikam (K. 22.)

Fig. 163.



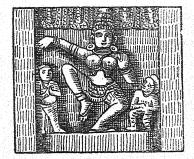
26. Añchitam (K. 23.)

Fig. 164.



27. Bhujamgatrāsitam (K. 24.)

Fig. 165.



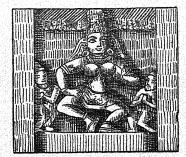
28. Ūrddhvajānu (K. 25.)

Fig. 166.



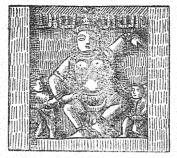
29. (Ni) Kuñchitam (K. 26.)

Fig. 167.



30. Mattalli (K. 27.)

Fig. 168.



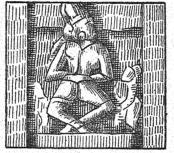
31. Arddhamattalli (K. 28.)

Fig. 169.



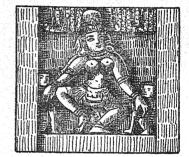
32. Rēchitanikuṭṭitam (K. 29.)

Fig. 170.



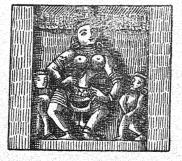
33. Diksvastikam (K. 17.)

Fig. 171.



34. Alātakam (K. 18.)

Fig. 172.



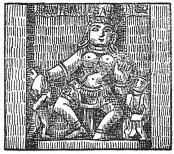
35. (Katisamam) (K. 19.)

Fig. 173.



36. Ākshiptarēchitam (K. 20.)

Fig. 174.



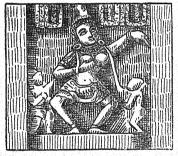
37. Vikshiptākshiptakam (K. 21.)

Fig. 175.



38. Kațichchinnam (K. 11.)

Fig. 176.



39. Arddharēchitam (K. 12.)

Fig. 177.



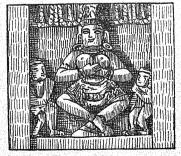
40. Vakshasvastikam (K. 13.)

Fig. 178.



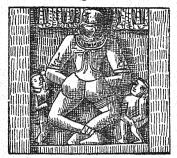
41. Unmattam (K. 14.)

Fig. 179.



42. Svastikam (K. 15.)

Fig. 180.



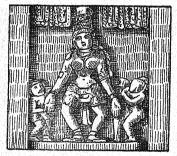
43. Prishthasvastikam (K. 16.)

Fig. 181.



44. Talapushpapuṭam (K. 1.)

Fig. 182.



45. Vartitam (K. 2.)

Fig. 183.



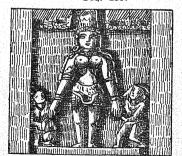
46. Valitõru (K. 3.)

Fig. 184.



47. Apaviddham (K. 4.)

Fig. 185.



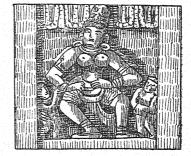
48. Samanakham (K. 5.)

Fig. 186.



49. Līnam (K. 6.)

Fig. 187.



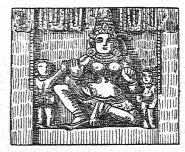
50. Svastikarēchitam (K. 7.)

Fig. 188.



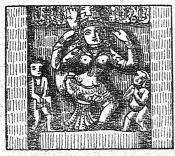
51. Maņdalasvastikam (K. 8.)

Fig. 189.



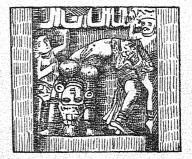
52. Süchividdham (K. 78.)

Fig. 190.



53. (Harinaplutam) (K. 83.)

Fig. 191.



54. Atikrāntam (K. 66.)

Fig. 192.



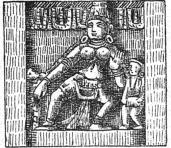
55. Vishņukrāntam (K. 100.)

Fig. 193.



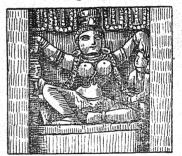
56. Avartam (K. 59.)

Fig. 194.



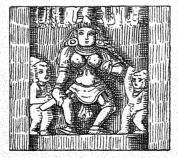
57. Ņōļapādam (K. 60.)

Fig. 195.



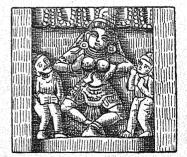
58. Vivrittam (K. 61.)

Fig. 196.



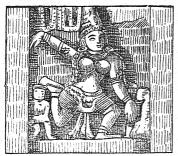
59. Pārśvakrāntam (K. 63.)

Fig. 197.



60. Ardhasūchi (K. 77.)

Fig. 198.



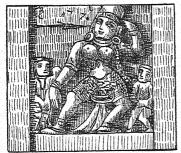
61. Nāgāpasarpitam (K. 106.)

Fig. 199.



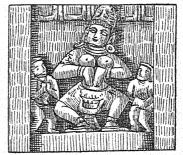
62. Talasamsphōţitam (K. 69.)

Fig. 200.



63. (Vṛi) shabhakrīḍitam (K. 104.)

Fig. 201.



64. Daņḍapādam (K. 82.)

Fig. 202.



65. Nivēśa-karaņam (K. 96).

Fig. 203.



66. Prēmkhōlitam (K. 84.)

Fig. 204.



67. Griddhrāvalī (nakam) (K. 74.)

Fig. 205.



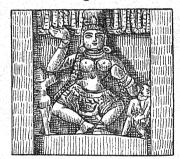
68. Nitamba-Karanam (K. 85.)

Fig. 206.



69. (Lölitam) (K. 105.)

Fig. 207.



70. Skhalitam (K. 86.)

Fig. 208.



71. (Sarpi)tam (K. 81.)

Fig. 209.



72. Vidyutbhrāntam (K. 65.)

Fig. 210.



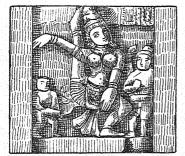
73. Sannatam (K. 75.)

Fig. 211.



74. Vivarttitakam (K. 67.)

Fig. 212.



75. Sūchi (K. 76.)

Fig. 213.



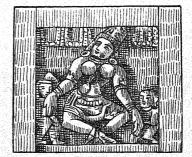
76. Simhavikrīditam (K. 89.)

Fig. 214.



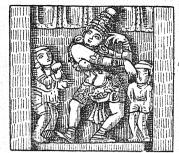
77. Arggaļam (K. 57.)

Fig. 215.



78. Urōmaṇḍalikam (K. 54.)

Fig. 216.



79. Karihastakam (K. 87.)

Fig. 217.



80. Simhakampitakam (K. 90)

Fig. 218.



81. Udghaţţitam (K. 103.)

Fig. 219.



82. (Maņikākrīḍitam) (K. 97.)

Fig. 220.



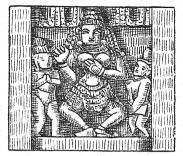
83. Sambhrāntam (K. 101.)

Fig. 221.



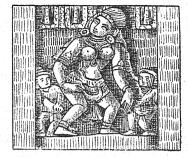
84. Janita (K. 94.)

Fig. 222.



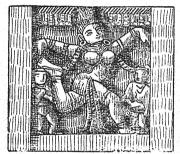
85. Upasritakam (K. 92.)

Fig. 223.



86. Pārśvajānu (K. 73.)

Fig. 224.



87. (Madaskhalitakam) (K. 99.)

Fig. 225.



88. Vikshiptam (K. 58.)

Fig. 226.



89. Udvrittam (K. 91.)

Fig. 227.



90. Ūrūdvṛittam (K. 98.)

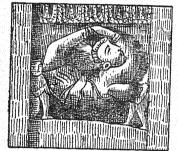
TANDAVA LAKSANAM

Fig. 228.



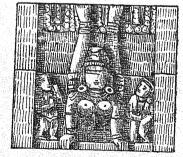
91. (Akshiptam) (K. 55.)

Fig. 229.

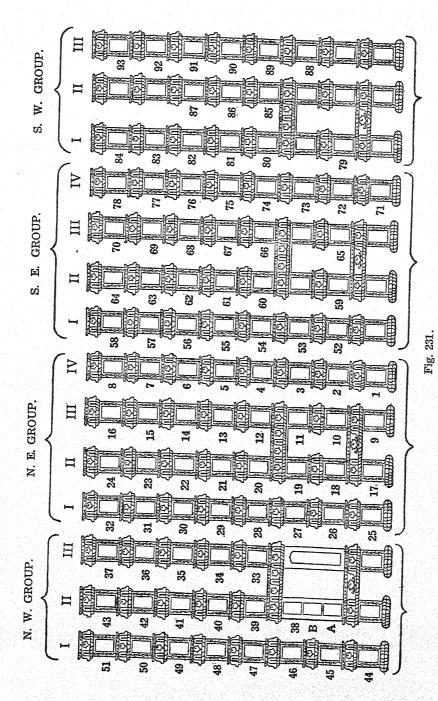


92. Śakaţāsyam (K. 107.)

Fig. 230.



93. Gamgāvataraņam (K. 108.)



A Schematic representation of the Pillars in the Eastern Göpuram containing the Karanas numbered according to the Madras Epigraphical Report.



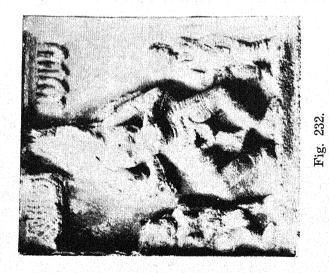
APPENDIX C

The Pictorial Appendix

The Pictorial Appendix This Appendix has been added to show how some of the Dance Poses look in the original Sculptures.



Fig. 233.
Apaviddha (K. 4.)



Talapuṣpapuṭa (K. 1.)

This picture shows the extent of damage which some of the Dance sculptures have suffered.

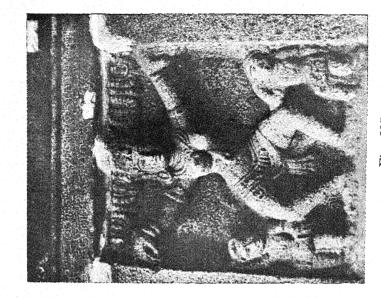


Fig. 235. Unmatta (K. 14.)

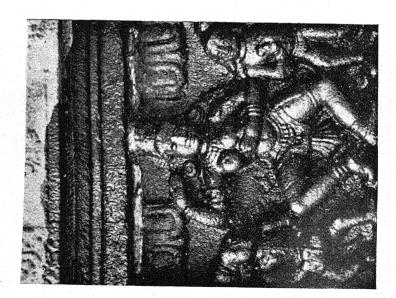


Fig. 234. Ardha Nikuṭṭa (K. 10.)

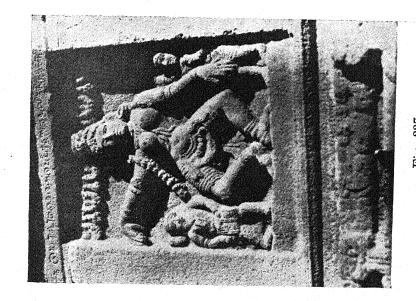
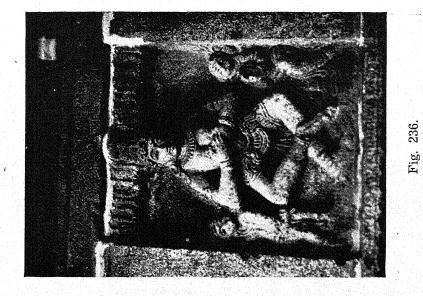


Fig. 237. Rēcita Nikuţţa (K. 29.)



Svastika (K. 15.)

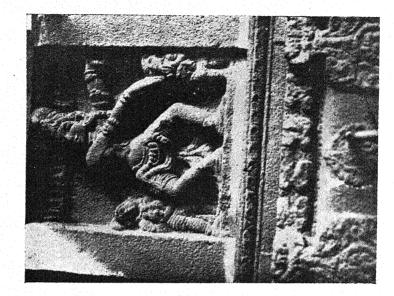
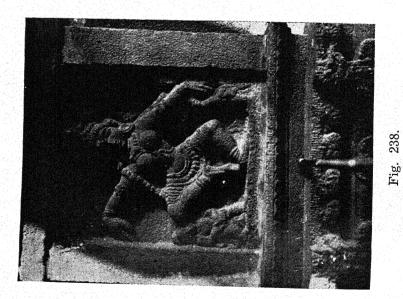


Fig. 239. Bhujaṅgatrasta Rēcita (K. 35.)



Daņdapakṣa (K. 34.)

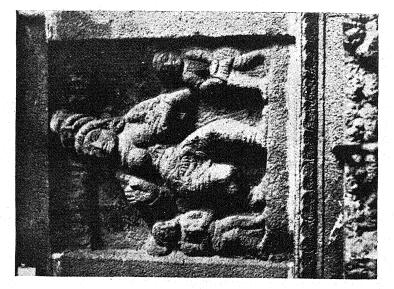


Fig. 241. Kaṭibhrānta (K. 43.)

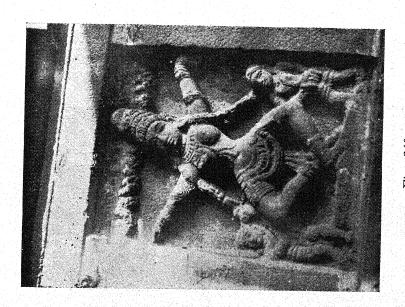


Fig. 240. Nūpura (K. 36.)

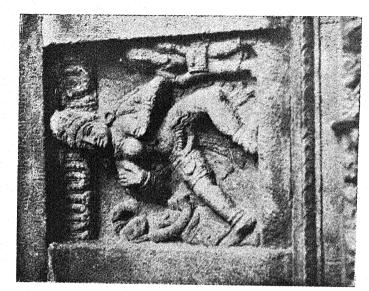


Fig. 243.

Krānta (K. 51.)

Latā Vṛṣcika (K. 44.)



Fig. 242.

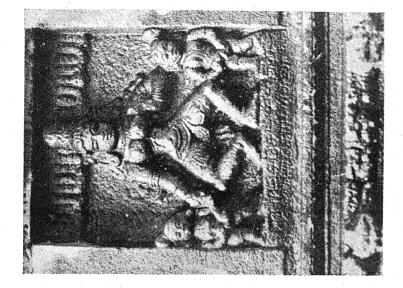
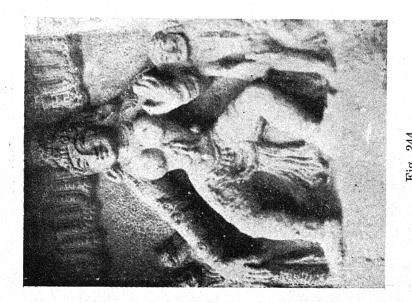


Fig. 245. Vidyuṭbhrānta (K. 65.)



Dōla Pāda (K. 60.)



Fig. 247.

Talasamsphōṭita (K. 69.)

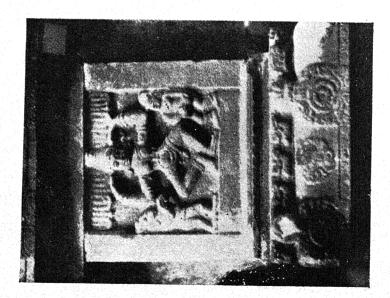


Fig. 246. Gajakrīḍita (K. 68.)

APPENDIX D

Bharata's Theatre.



BHARATA'S THEATRE a

The ancient Hindus appear to have been familiar with three types of theatre, the oblong (Vikṛṣṭa), the square (Caturasra) and the triangular (Tryaśra). Each of these types had its superior (Uttama), middling (Madhyama) and inferior (Kaniyas) varieties. Of the nine possible classes of theatre, the Madhyama variety of the Vikṛṣṭa type was the most popular, since, according to Bharata, it is eminently suited to the imperfect and limited capacities of human actors and actresses. The Uttamab or superior type, was, because of its colossal dimensions, considered fit only for supernatural beings with stentorian voices. Moreover the facial expressions of the actors were not easily discernible in the huge cavernous stage of the Uttama type. The triangular stage measuring 32 hand-lengths on each side was also unsuitable for men because of its diminutive size. Hence the oblong type measuring 64 × 32 hand-lengths was considered the most suitable one for all practical purposes.

The plot of land whereon the theatre was to be built was selected with very great care. The soil was hard and level. It was cleared and ploughed up, and the foundation was laid in good solid brick.

The entire play house was first divided into two equal apartments, each measuring 32×32 hand-lengths. The anterior apartment was the auditorium (Prēkṣā Gṛha), and the posterior contained the stage and the green room. The posterior apartment was again divided into two rooms of equal dimensions, that one immediately in front of the auditorium was the stage proper and that behind the stage was the make-up room (Nēpadhya). The Rañga Śirsac contained three low platforms,

 a. Bharata uses three expressions for the theatre, Nāṭya Vēsma, Nāṭya Gṛha and Nāṭya Mandapa.

b. The Uttama of the Vikṛṣṭa type measured 108×32 hand-lengths. A hand-length is equivalent to 24 inches and an inch to the length of eight barley grains placed side by side breadthwise. Considerable attention was devoted to the measuring tape. The tape should be made of cotton, vegetable fibre, balba or munja grass, and should be coated with some suitable white paint. Leather should on no account be used. A tape which snaps or drops from the hand of the artisan should be discarded.

c. In describing the stage proper Bharata speaks of two compartments into which it is to be divided. Verse 84|1 in chapter II reads:

Kāryaśśailaguhākarō dvibhūmir nāṭyamaṇḍapaha Abhinava Gupta experiences considerable difficulty in interpreting the expression 'Dvibhūmi' in this line. each 8 hand-lengths square and a hand-length and a half in height. The central platform called the Ranga Pītha (the stage dais) was the most important one, since it was consecrated to the worship of the deities. The Pūrva Ranga ritual worship was performed on this dais. On each side of the central platform there was a door way leading to the make-up room. The two extreme platforms were called Matta Vāriṇis. An ornamental canopy was spread over the Ranga Pītha. The walls and panels of the stage were tastefully decorated with figures of men and women, creepers and animals. Dance poses were also carved on the walls and ceiling.

The drop curtain was unknown in Bharata's days. Its place was taken by loose hanging curtains of suitable dimensions which were pushed aside on the entry of the actors. The space round the Raṅga Pītha was divided into several Kākṣyas or zones representing all conceivable objects in the universe such as houses, cities, mountain ranges, pleasure gardens, parks, rivers, hermitages, forests, the seven oceans, the three worlds, etc. It is a matter for wonder how the ancients managed to represent such a staggering range of objects within a narrow space 16×32 hand-lengths. Probably conventionalisation had progressed so far that when an actor stood in a particular part of the stage the audience unhesitatingly assumed that he was in the midst of a forest and when he stood in a different part he was believed to have been inside a pleasure garden and so forth.

The dramatis personae retired by the same passage through which they entered the stage. Characters of the same rank entered or retired from the stage together; while in the case of those occupying different ranks, he who held a subordinate position followed the person of superior status. The entry and exit of celestial beings was managed through mechanical contrivances.

Open air theatres without any Prēkṣa Gṛha also appear to have been popular in Bharata's days.

He says, 'Some are of opinion that the stage should consist of a ground floor and a gallery, others believe that it should have two enclosures, an inner and an outer enclosure, a few hold the view that there should be a mandapa inside the stage, while there are others who give it as their considered opinion that the stage should never have two divisions. These support their conclusions with an unusual yet grammatically correct padavībhāga of the original verse into Kāryaśśailaguhākara Advibhūmirnātyamandapaha. But according to the great master (Abhinava Gupta's teacher) Dvibhūmi merely indicates two different floor levels of the stage, the part which contains the Ranga Pītha and the Matta Varinis being slightly higher than the front.

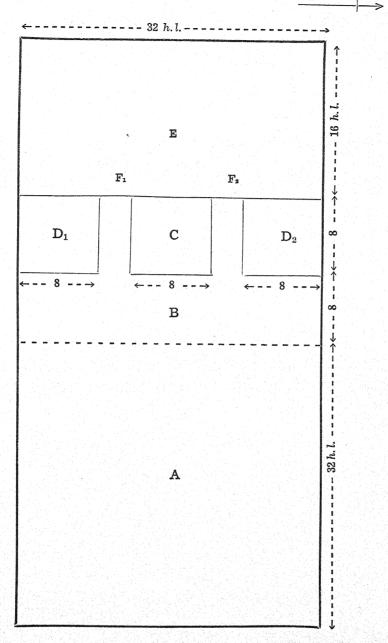


Fig. 248.

The Plan of Ranga Mandapa (according to Bharata)

- A. Prēkṣa Gṛha (The Auditorium)
- B. Ranga (The Stage)
- C. Ranga Pīṭha (The Dais)
- D₁. D₂. Matta Vārini
- E. Nēpadhya (The Make-up Room)
- F₁. F₂. Door-way

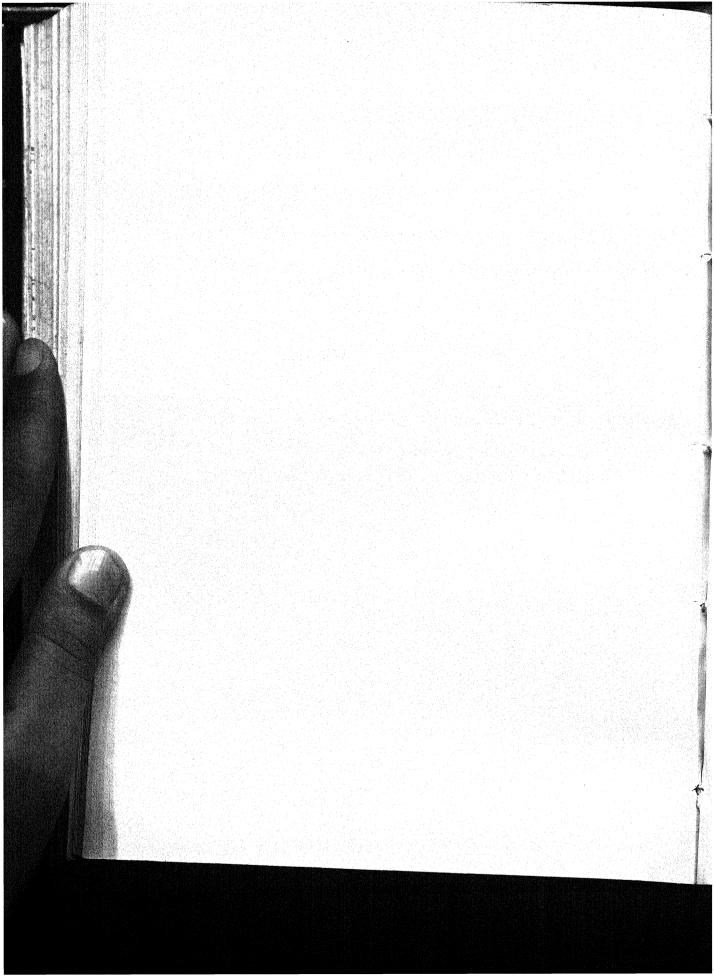
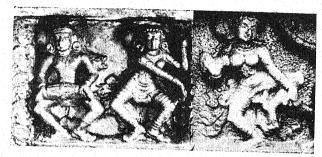


Fig. 249.



a. Catura.

b. Parivṛtta.

Fig. 250.



a. Unmatta.

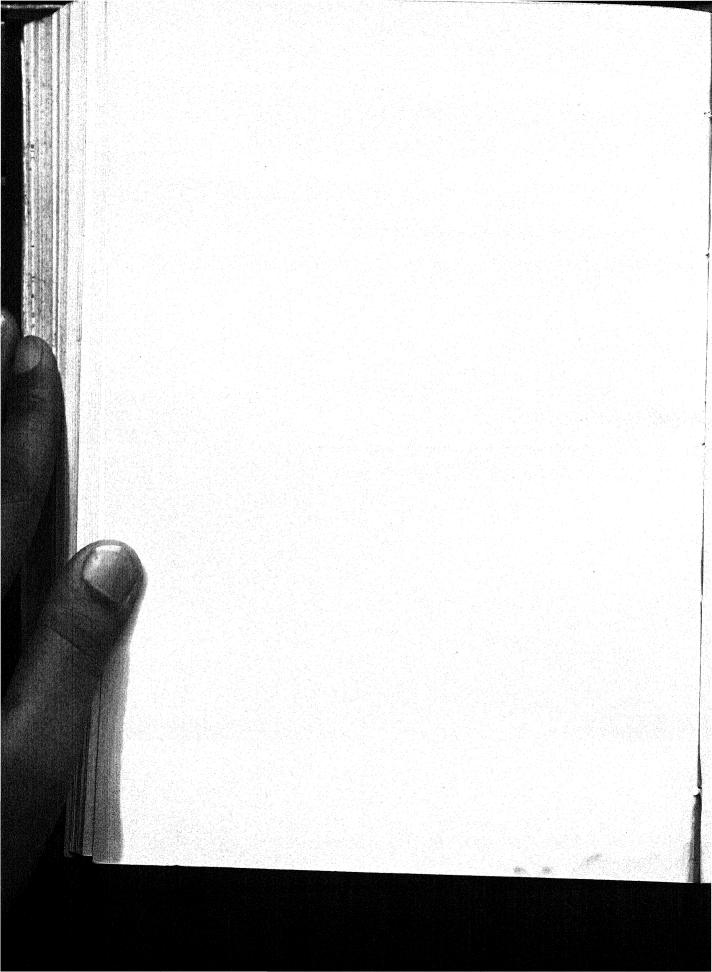
b. Valita.

Some Dance Poses inside the Temple.



APPENDIX E

The Fundamental Karmani (Actions).



THE FUNDAMENTAL ACTIONS

Abhinaya^a is so called because it leads up to the main theme of the dance and suggests its idea to the audience.

The four kinds of Abhinaya are: (1) Aṅgika (relating to the body), (2) Vācika (relating to speech), (3) Ahārya (relating to costume and ornamentation) and (4) Sāttvika (relating to the natural condition of man).

The Sāttvika Bhāvas.

(1) Sthambha (Fixity), (2) Svēda (sweating), (3) Rōmāñca (horripilation), (4) Svarabhēda (change of voice), (5) Vēpadhu (shaking), (6) Vaivarṇya (blushing), (7) Aśru (shedding tears), and (8) Pralaya (listless jaded stooping as in exhaustion).

Three kinds of Angika.

(1) Śārīra (that which relates to the body), (2) Mukhaja (that which originates in the face) and (3) Cēṣṭa (that which is produced by the movements of the limbs).

(Each of these has its own Angas and Upangas).

Āṅgikas relate to the head, hand, waist, chest, side and leg, and Upāṅgikas to the eye, eye-brow, nose, lower lip, cheek and chin.

Mukhābhinaya (abhinaya of the face) is the index of Rasa.

Thirteen movements of the Head.

- (1) Akampita—shaking the head up and down—(usage: b making a sign, direct perception or recognition, questioning, natural conversation, faultlessness and innocence),
- (2) Kampita—vigorous shaking up and down—(impassioned feeling or provocation, doubt, affirmation, threatening, question and boastful expression).

b. The usage of each action is indicated within brackets.

a. The word Abhinaya is formed by prefixing the particle abhi to the root ni which means 'to enable one to reach'. The root ni becomes naya when it is conjugated. The word nayana (eye) is derived from the same root; the eye is the organ which enables one to reach any object.

- (3) Dhuta—whirling the head slowly—(unwillingness, distress, amazement, side looks, vacancy and prohibition).
- (4) Vidhuta—whirling the head rapidly—(catching cold, fright, drunkenness, feverishness and intoxication).
- (5) Parivāhita—moving the head from one side to the other—(Sādhana, amazement, joy, remembrance, anger, anxiety, sorrow, and sportiveness).
- (6) Ādhūta—lifting up the head obliquely, and keeping it in that position—(pride, desire, side looks and self adulation).
- (7) Avadhūta—lowering the head once in Ādhūta—(message, invitation, conversation, narration and making a sign).
- (8) Añcita—bending the head slightly to one side—(diseased condition, swooning, intoxication, sorrow and anxiety).
- (9) Nihañcita—elevating the shoulder—head slightly and making the head touch it, and arching the eye brows at the same time. This is performed by women. (Affectation of indifference towards the desired object, silent involuntary expression of affection for an absent lover, affected repulse of a lover's endearments, self-restraint, suppression of feeling and dignity).
- (10) Parāvṛtta—turning the head to a side—(turning away and looking back).
- (11) Utksepta—keeping the head raise up—(high and divine matters).
- (12) Adhōgata—bending or hanging the head down—(shame, shyness, obeisance and sorrow).
- (13) Lölita—moving the head all round—(swooning, disease, intoxication, demoniacal excitement).
- (14) Prākṛta—natural pose of the head—(auspicious objects, reading and thinking).

Thirty-six kinds of Glance.

Rasa Dṛṣṭi.—(1) Kānta (pleasing), (2) Bhayanaka (fearful), (3) Hāsya (frolicsome), (4) Karuṇa (merciful), (5) Adbhuta (amazed), (6) Raudra (raging), (7) Vīra (heroic), (8) Bībhatsa (revolting).

Sthāyi Dṛṣṭi.—(9) Snigdha (friendly), (10) Hṛṣṭa (hilarious), (11) Dīna (mild and lowly), (12) Kruddha (angry), (13) Dṛpta (proud), (14) Bhayanvita (affected by fear). (15) Jugupsita (anxious), (16) Vismata (amazed).

Sañcāri Dṛṣṭi.—(17) Śūnya (vacant), (18) Malina (soiled), (19) Śrānta (tired), (20) Lajjānvita (bashful), (21) Glāna (Languid), (22) Śaṅkita (doubting or suspecting), (23) Viṣaṇṇa (heavy with grief), (24) Mukula (closed), (25) Kuñcita (bent down), (26) Abhitapta (extremely distressed), (27) Jihma (crooked), (28) Salilata (mellowed), (29) Vitarkita (doubting), (30) Ardha Mukala (half closed), (31) Vibhrānta (astounded), (32) Vipluta (confused), (33) Ākēkara (eye-ball repeatedly rolled), (34) Viśōka (free from grief), (35) Tṛṣṭa (Trembling) and (36) Madira (intoxicated)

Eight kinds of looks (Darsanas).

1. Sama (steady looks), 2. Sāci (looking through the eye lashes), 3. Anuvṛtta (look of configuration and identification), 4. Ālōkita (surprised look), 5. Pralōkita (looking side ways), 6. Vilōkita (looking back), 7. Ullōkita (looking up) and 8. Avalōkita (looking downwards).

Nine movements of the Eye-Ball.

1. Bhramaṇa (moving the eye-balls round and round), 2. Valana (twisting, three cornered movement of the eye-ball indicating kindness, mercy, etc.), 3. Pāta (drooping), 4. Calana (restless movement), 5. Sampravēśa (drawing the eye-ball in), 6. Vivartana (looking askance), 7. Samudvṛtta (raising the eyes and looking upwards), 8. Niṣ-krama (going out) and 9. Prākṛta (natural look).

Nine movements of the Eyelids (Puta).

1. Unmēṣa (opening the eyelids), 2. Nimēṣa (closing the eyelids), 3. Prasṛta (opening of the eyelids wide), 4. Kuñcita (lowering the eyelids slightly), 5. Sama (natural position of the lids), 6. Vivartita (lifting up the eyelids), 7. Sphurita (shaking the lids), 8. Pihita (closing the lids tight) and 9. Savitādita (injured eye)

Seven movements of the eyebrows (Bhr).

(The movements of the eyebrows should accord with those of the eye-balls and lids.)

1. Utkṣepta (raising the lids), 2. Pātana (lowering the lids), 3. Bhṛ-kuṭi (knitting the brows and raising them), 4. Catura (expanding the eyebrows), 5. Kuñcita (bending the brows), 6. Rēcita (graceful lifting up of one of the brows) and 7. Sahaja (natural pose of the brows).

Six movements of the Nose (Nāsa).

1. Nata (closing the nostrils), 2. Manda (concealed), 3. Vikṛṣṭa (opening the nostrils wide), 4. Sōcchvāsa (taking a deep breath), 5. Vikūṇita (twisting the nose to a side as in disapproval or jealousy) and 6. Svābhāvika (natural pose of the brows).

Six movements of the cheek (Ganda) region.

1. Kṣāma (downcast), 2. Phulla (fully expanded), 3. Ghūrna (stretched and extended), 4. Kampita (shaken), 5. Kuñcita (contracted) and 6. Sama (natural).

Six movements of the Lower Lip (Adhara).

1. Vivartana (leering), 2. Kampana (shaking), 3. Visarga (spouting), 4. Vinigūhana (folding in), 5. Samdaṣṭa (biting the lip with the teeth) and 6. Samudga (natural position).

Six movements of the Chin (Cibuka).

1. Kuṭṭana (gnashing the teeth), 2. Khanḍana (knocking the lower against the upper row of teeth), 3. Chinna (setting the teeth hard), 4. Cukkita (opening wide), 5. Lēhita (licking), and 6. Sama (natural position).

Six movements of the Mouth (Asya).

1. Vinivṛtta (wide open), 2. Vidhūta (obliquely stretched), 3. Nir-bhugna (downcast), 4. Bhugna (extended side ways), 5. Vivṛtta (opened with lips apart) and 6. Udvāhi (opened upwards).

Four Actions of the Face (Mukhaja).

1. Svābhāvika (natural condition), 2. Prasanna (as in surprise, admiration and merriment), 3. Rakta (reddened face, as in rage, valour, intoxication) and 4. Syāma (as in tumultuous and violent situations).

Nine movements of the Neck (Grīva)

1. Sama (natural), 2. Nata (bent down), 3. Unnata (lifted up), 4. Tryaśra (inclined to a side), 5. Rēcita (rapidly whirled), 6. Kuñcita (slightly bent), 7. Añcita (inclined to a side and stretched), 8. Valita (turned toward the side) and 9. Vivṛtta (facing another person).

Movements of the Hand.

The two major types of hand actions are 1. Asamyuta Hasta (single-hand action) and 2. Samyuta Hasta (double-hand action).

Twenty-four Asamyuta Hastas.

1. Patāka (Flag), 2. Tripatāka (Three fingers stretched up in Patāka), 3. Kartarī Mukha (Scissor—faced), 4. Ardha Candra (Halfmoon), 5. Arāla (crooked), 6. Śukatuṇḍa (Parrot beak), 7. Muṣṭi (Fist), 8. Śikhara (Crest), 9. Kapiddha (Wood Apple), 10. Khatakā Mukha (Crab-faced), 11. Sucyāsya (Needle-faced), 12. Padma Kōśa (Lotus sheath), 13. Sarpa Śira (Serpent Head), 14. Mṛga Śīrṣa (Deer head), 15. Kāṅgūla or Lāṅgūla (Flower plucking), 16 Alapadma (Shaking lotus), 17 Catura (Four fingered), 18. Bhramara (Bee), 19. Hamsāśya (Swan faced), 20. Hamsa Pakṣa (Swan side), 21. Samdamsa (Tongs), 22. Mukula (Bud), 23. Ūrṇanābha (Spider), 24. Tāmra Cūḍa (Cock's comb).

Thirteen Samyuta Hastas.

1. Añjali (Salutation), 2. Kapōṭa (Pigeon), 3. Karkaṭa (Crab), 4. Savastika (x marked), 5. Khataka Vardhamāna (Closed Fist), 6. Utsaṅga, 7. Niṣāda (Impregnable), 8, Dōla (Swing), 9. Puṣpapuṭa (Flower Basin), 10. Makara (Crocodile), 11. Gajadanta (Elephant's tusk), 12. Avāhiddha (Piercing) and 13. Vardhamāna (Widening).

Classification of Hastas according to Rasa, Bhāva and Ākṛti.

1. Utkarṣa (exuberant), 2. Vikarṣa (pulling asunder), 3. Vyākarṣa (attracting), 4. Parigraha (receiving), 5. Nigraha (abstaining), 6. Āhvāna (inviting), 7. Tōdana (whipping or goading), 8. Samslēṣa (embracing), 9. Viyōga (separating), 10. Rakṣaṇa (protecting), 11. Mōkṣaṇa (releasing), 12. Vikṣēpa (throwing down), 13. Dhūnana (shaking), 14. Visarga (rejecting), 15. Tarjana (threatening), 16. Chēdana (cutting), 17. Bhēdana (splitting), 18. Sphāṭana (breaking), 19. Mōṭana (crushing), and 20. Tāḍana (beating).

(While indicating precious objects (such as gold) the action should be performed in the region of the fore-head; while denoting objects of ordinary value the action should be performed in the region of the chest; objects of little or no value should be signified by actions pointing downwards).

Four Fundamental Karanas.

1. Āvēṣṭita, 2. Udvēṣṭita, 3. Vyāvarta and 4. Parivarta. (These are defined in the Glossary).

Five Chest movements.

1. Ābhugna, 2. Nirbhugna, 3. Prakampita, 4. Udvāhita and 5. Sama.

Five Side (Pārśva) Movements.

1. Nata, 2. Unnata, 3. Prasārita, 4. Vivarta and 5. Apaśrta.

Three Belly (Udara) Movements.

1. Kṣāma, 2. Khalva and 3. Pūrņa.

Five Waist (Kati) Movements.

1. Chinna, 2. Nivṛtta, 3. Rēcita, 4. Kampita and 5. Udvāhita.

Five Thigh (Ūru) Movements.

1. Kampana, 2. Valana, 3. Sthambana, 4. Udvartana and 5. Vivartana.

Five Calf (Jangha) Movements.

1. Avarta, 2. Nata, 3. Kṣipta, 4. Udvāhita and 5. Parivartita.

Five Movements of the Foot (Pāda).

1. Udghaṭṭita, 2. Sama, 3. Agra Tala Sañcara, 4. Añcita and 5. Kuñcita.

Cări.

The harmonised and co-ordinated actions of the foot, calf, thigh and waist are known as Cāris.

Vyāyāma appears to be a term used to indicate the co-ordination of several actions culminating in a Cāri.

All actions with one leg are called Cāris. A movement in which both legs are engaged is called a Kramaṇa. Three Kramaṇas make a Khaṇḍa, and (three or) four Khaṇḍas a Maṇḍala.

There is no dance without Cari actions.

Two types of Cāri.

1. Bhaumya (performed on the ground) and 2. Ākāśika (performed above the ground).

Sixteen Bhaumya Cāris.

1. Samapāda, 2. Sthitāvarta, 3. Sakatāsya, 4. Adhyarthaka, 5. Cāṣa Gati, 6. Vicyava, 7. Eḍākrīḍita, 8. Baddha, 9. Urūdvṛtta, 10. Aḍḍita, 11. Utspaṇḍita, 12. Janita, 13. Syanḍita, 14. Apasyanḍita, 15. Utsārita Mattalli and 16. Mattalli.

Sixteen Ākāśika Cāris.

1. Atikrānta, 2. Apakrānta, 3. Pārśvakrānta, 4. Ūrdhvajānu, 5. Sūci, 6. Nūpura, 7. Dōla Pāda, 8. Ākṣipta, 9. Āviddha, 10. Udvṛtta, 11. Vidyuṭbhrānta, 12. Alāta, 13. Bhujaṅgatrāsita, 14. Mṛgapluta (or Hariṇapluta), 15. Daṇḍa and 16. Bhramara.

(Cāri and Mahā Cāri: Cāris expressing Śṛṅgāra are simple Cāris while those expressing Raudra are known as Mahā Cāris).

Six Sthanakas.

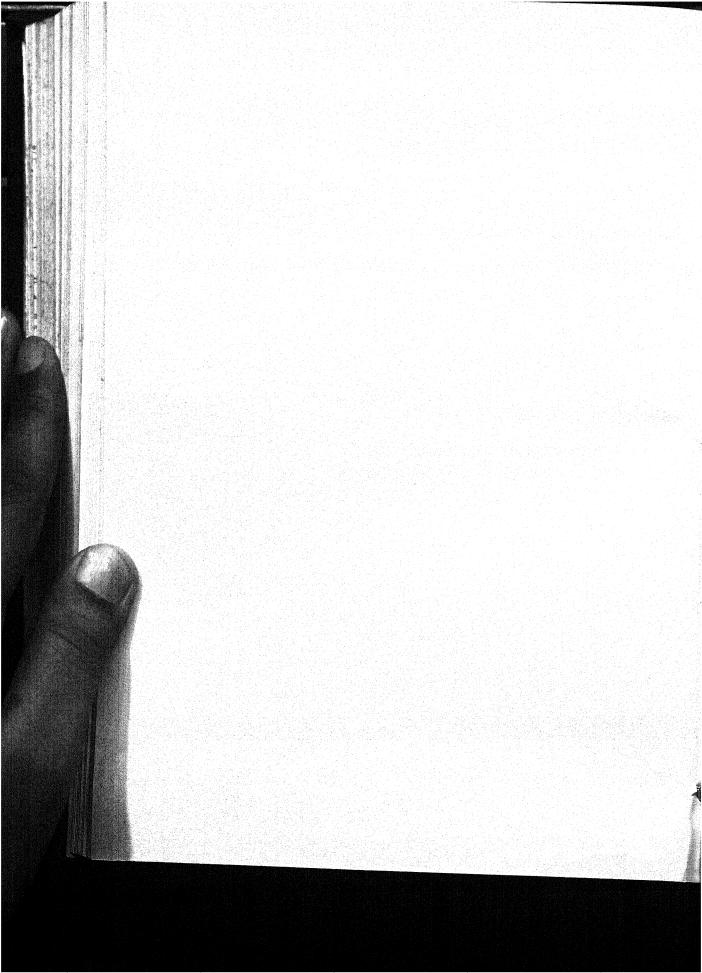
1. Vaiṣṇava, 2. Sama Pāda, 3. Vaiśākha, 4. Maṇḍala, 5. Pratyā-līḍha and 6. Ālīḍha.

Ten Ākāśika Maṇḍalas.

1. Atikrānta, 2. Vicitra, 3. Lalita Sañcāra, 4. Sūci Viddha, 5. Daṇḍa Pāda, Vihṛta, 7. Alātaka, 8. Vāma Viddha, 9. Salilata and 10. Krānta.

The Ten Bhaumya Mandalas.

1. Bhramara, 2. Āskaṇḍita, 3. Āvarta, 4. Samōtsarita, 5. Eḍā-krīḍita, 6. Aḍḍita, 7. Śakatāsya, 8. Adhyardha, 9. Piṣṭakutta and 10. Cāṣa Gati.



APPENDIX F

Notes on Jarjara and Piṇḍi Bandha.



JARJARA

The technical meaning of *jarjara* as used in Indian dramaturgy has to be gathered from the first and the third chapters of Bharata *Nāṭya Śāstra*.

Bharata, after receiving the Nāṭya Śāstra from Brahma, requested the great God to tell him when and how this newly acquired art should be exhibited. Thereupon Caturmukha (Four-faced God Brahma) told our great Muni that the grand worship of the Flag Staff of Indra (the Chief of the Celestials) was going on, and that he might arrange for the performance of Dancing in connection with that worship.

In obedience to Brahma's orders, Bharata began the preliminary rites, and while he was half way through he found to his dismay that he and his troupe were held spell bound by the magic incantations of the Titans, who were also present at the Flag Festival, and who realised that Bharata's performance would prove ruinous to them. At this juncture Indra, perceiving the cause of mischief, came to Bharata's rescue. Taking hold of his own Dhvaja (Flag Staff) he smashed the Titans and lifted the spell. In commemoration of this incident the Gods present at the function ruled that thereafter all preliminary rites performed to ward off evil influences on the stage should be called Jarjara.

(Jarjara literally means old, decayed and decrepit. Indra's banner is called Jarjara and the mighty deed of dismembering the villainous Titans, which Indra accomplished with his own flag staff, is also known as Jarjara.)

PINDI BANDHA

The term Pindi is explained in a long note in the commentary. The word literally means the cavity in the plinth of an idol into which the latter's lower portion fits snugly for stability. The connotation of the expression seems to have expanded through successive stages until in the end it came to embrace such abstract concepts as the 'prime attribute', 'the root cause', etc.

Pindi Bandha meant at first the concrete symbol which was created in the course of a Deity's dance, (for e.g. the ecstatic dance of Siva), and thereafter came to be associated with and to signify that Deity. We may cite here as an example the Linga. This form was created by

Siva when he danced his impassioned Angahāras, and it emphasises the unified masculine-feminine nature of the Supreme God-head. Siva is formless, and the Linga which is the nearest approach to the formlessness of a concrete symbol, represents His masculine aspect, and the pedestal which receives this Linga represents the feminine aspect.

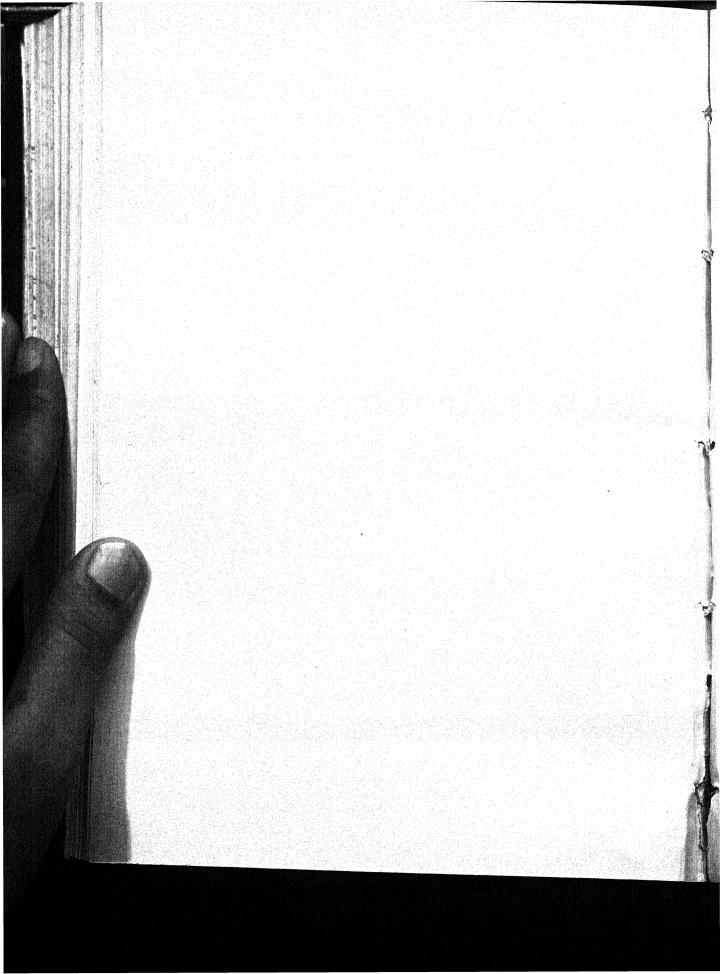
Pindi may also mean the Angahāras and Karanas introduced in the dance to signify a particular Deity. The meaning now expands to include the consort, the Vāhana, and the Weapon, and other implements of that Deity.

Pindi also means the favourite Karana of a Deity with which he is appeased. Isvari for example is pleased when Talapuspaputa is danced; Isvara is propitiated by Nisumbhita.

Whenever any Deity is to be indicated the dances appropriate to his nature are to be performed. In the intervals between one such dance and another the dances appropriate to his Pindis are to be danced.

Finally Piṇḍi appears to stand for any characteristic attribute of a Deity. (For example, personal beauty for Lakṣmi, continuous flow for Gaṅga, etc.)

APPENDIX G Contents of the Nāṭya Śāstra



CONTENTS OF THE NĀŢYA ŚĀSTRA

Chapter

- I. The Celestial Origin of Nātya.
- II. The Stage and its Apartments.
- III. The Pūrva Ranga Rites (rites preliminary to the performance of a drama).
- IV. The Definitions of Karanas, Angaharas and Recakas, and certain general directions relating to the musical accompaniments of the dance.
 - V. Pūrva Ranga.
- VI. Rasa (Aesthetic essence).
- VII. Varieties of Bhāva (Ideas and their expressions)
- VIII. The Fundamental actions of the Head and its Upangas.
 - IX. The Fundamental actions of the body and its limbs (other than the head).
 - X. Cāris and Sthānakas.
 - XI. Maṇḍalas.
- XII. Gatis.
- XIII. The stage and its divisions.
- XIV. Vāk Abhinaya (how letters should be pronounced and rules relating to Prosody.)
 - XV. Metre.
- XVI. Rules relating to Elocution (Samskrit) and to Poetic Composition.
- XVII. Rules relating to Elocution (Prakṛt).
- XVIII. Nāṭaka and Alaṅkara.
 - XIX. The Five Sandhis—Mukham, Pratimukham, Garbham, Vimarśam and Nirvāṇam.
 - XX. Vṛttis-Bhārati, Sāttvati, Kaiśikhi and Ārabhaṭi.
 - XXI. Āhārya Abhinaya (The make up of the Dancer).

XXII. Sāmānya Abhinaya (General rules relating to Dancing) Sāttvika Abhinaya.

XXIII. The Selection of Actors and Actresses.

XXIV. Types of Heroes and Heroines. Minor characters in the Drama.

XXV. Citrābhinaya. (Certain extra-ordinary poses not dealt with in any other chapter).

XXVI. Natural and assumed actions.

XXVII. Siddhi-The fruits of Abhinaya.

XXVIII. The Four kinds of musical instruments (Stringed instruments, Drums, Cymbals, and Wind Instruments).

XXIX. Orchestra, Chorus and Concert.

XXX. Wind Instruments.

XXXI. Timing in Music.

XXXII. Musical Compositions.

XXXIII. Guṇas of Songsters and Songstresses.

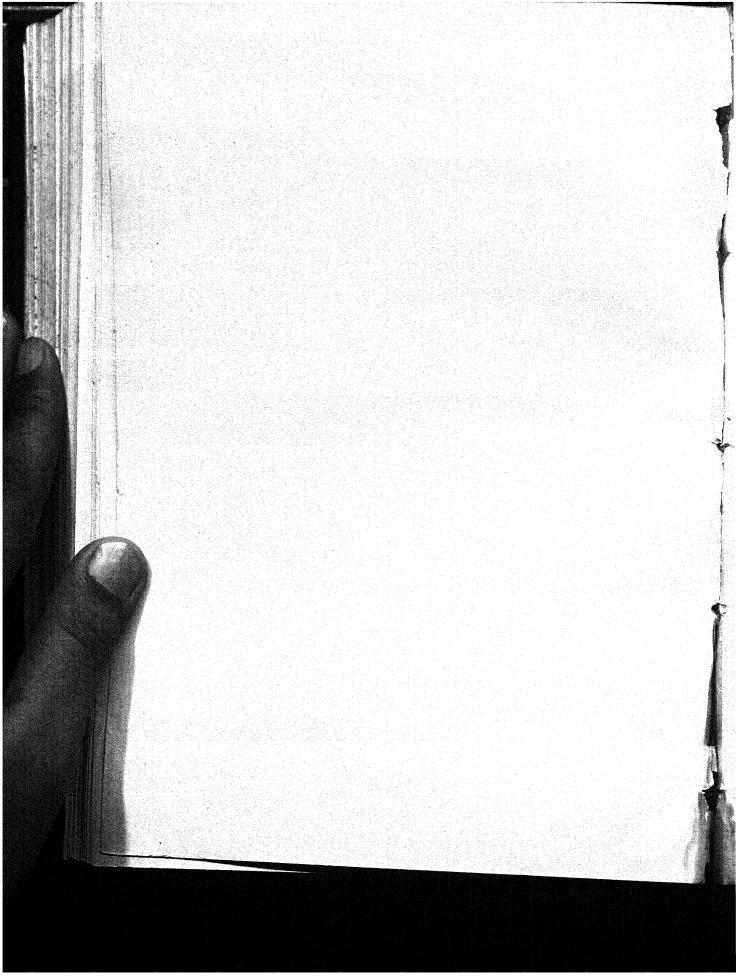
XXXIV. Drums.

XXXV. A Further Discussion of the Topics dealt with in Chapters XXIII & XXIV. Selection of Celestial Damsels for the cast.

XXXVI. Pūrva Ranga again.
The spread of Nāṭya among mortals.

APPENDIX H.

Some Ancient Authors and Treatises on Dancing



SOME ANCIENT AUTHORITIES ON NATYA

1. Sadāśiva, 2. Śiva, 3. Brahma, 4. Bharata, 5. Kaśyapa, 6. Mataṅga, 7. Yastika, 8. Durgā Dēvi, 9. Śārdula, 10. Kōhala, 11. Viśākha, 12. Dattila, 13. Kambala, 14. Aśvaka, 15. Vāyu, 16. Viśvāvasu, 17. Rambha, 18. Nārada, 19. Arjuna, 20. Tumburu, 21. Āñjanēya, 22. Mātṛgupta, 23. Rāvaṇa, 24. Nandikēśvara, 25. Svāti, 26. Guṇa, 27. Dēvarāja, 28. Kṣētra Rāja, 29. Rudra Sēna, 30. Bhōjabhūvallabha, 31. Paramārdhi, 32. Sōmēśa, 33. Jagadēka, 34. Mahāpati, 35. Vyākhyākara, 36. Bhāratiyā, 37. Kīrtidhara, etc.

SOME ANCIENT TREATISES ON NATYA

1. Kōhalīya, 2. Arjunīya, 3. Sōmanādhīya, 4. Svararatnāvali, 5. Kalaratnākara, 6. Sāhitya Darpaṇa, 7. Haripāliya Sāhiti, 8. Śṛngāratilaka, 9. Rasamañjari, 10. Sangītasarvasva, 11. Rasakalika, 12. Bārhaspatya, 13. Mārutya, 14. Sāhitya Candrōdaya, 15. Naṇdikēśa, 16. Saṅgītacūdāmaṇi, 17. Sāṅgadēva, 18. Saṅgīta Sūryōdaya, 19. Dattila, etc.



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SPECIAL INDEX OF KARANAS AND ANGAHĀRAS

Title of Karaṇa or Aṅgahāra	No. of Karaṇa or Aṅgahāra	No. of Verse or Verses in Chap. II.
Acchurita.	A. 28.	990 990
Ākṣipta	K. 55.	238—239
Ākṣipta.	A, 5.	116.
Ākṣipta Rēcita.	K. 20.	184/2—186/1.
Ākṣipta Rēcita	A. 29.	81.
Alātaka	A. 29. K. 18.	240—242.
Alātaka.		79.
Ālīdha		225/2—227/1.
Añcita.	A. 26.	233/2—235/1.
Apakrānta.	K. 23.	84.
Aparājita	K. 79.	140.
	A. 8.	191/2—194/1.
Apasarpita	A. 31.	246—247.
Apaviddha	K. 4.	64.
Apaviddha.	A. 4.	182/2—184/1.
Ardha Mattalli.	K. 28.	89.
Ardha Nikuṭṭa.	K. 10.	70.
Ardha Nikuṭṭa	A. 32.	248—249.
Ardha Rēcita.	K. 12.	73.
Ardha Sūci.	K. 77.	138.
Ardha Svastika.	K. 22.	83.
Argala.	K. 57.	118.
Atikrānta.	K. 66.	127.
^varta.	K. 59.	120.
āhiddha.	K. 95.	156.
r 'amara.	K. 38.	99.
Firamara	A. 14.	206/2—208/1.
L jangancita.	K. 40.	101.
B', jangatrāsita.	K. 24.	85.
B' ıjangatrasta Rēcita.	K. 35.	96.
Cakramaṇḍala	K. 53.	114.
Catura.	K. 39.	100.
Chinna.	K. 45.	106.
Daṇḍaka Rēcita.	K. 41.	102.
Daņḍa Pāda.	K. 82.	143.
Daṇḍapakṣa.	K. 34.	95
Dōla Pāda.	K. 60.	121.
Diksvastika.	K. 17.	78.
Elakākrīdita.	K. 97.	158.
Gajakrīḍita.	K. 68.	129.
Gaṇḍa Sūci.	K. 71.	$\overline{132}$.
Gangāvataraņa.	K. 108.	169.
Garudaplutaka.	K. 70.	131
Gati Maṇḍala	A. 17.	212/2—214/1.
Ghūrnita,	K. 32.	93.
Gṛdhrāvalīnaka.	K. 74.	135.

Title of Karaṇa or Aṅgahāra	No. of Karaņa or Aṅgahāra	No. of Verse or Verses in Chap. II.
Hariṇapluta.	K. 83.	144.
Janita,	K. 94.	155.
Karihasta.	K. 87.	148.
Kaṭibhrānta.	K. 43.	104
Katicchinna.	K. 11.	71 :
Kati Sama.	K. 19.	80.
Krānta.	K. 51.	112.
Kuñcita.	K. 52.	113.
Lalāṭa Tilaka.	K. 50.	111.
Lalita.	K. 33.	94.
Latā Vṛścika.	K. 44.	105.
Līna.	K. 6.	66.
Lõlita.	K. 105.	166.
Madaskhalita.	K. 99.	160.
Madavilāsita.	A. 16.	210/2—212/1.
Maṇḍala Svastika.	K. 8.	68.
Mattākrīḍa	A. 10.	196/2—199/1.
Mattalli.	K. 27.	88.
Mattaskhalita	A. 15.	208/2—210/1.
Mayūralalita.	K. 80.	141.
Nāgāpasarpita.	K. 106.	167.
Nikuñcita.	K. 26.	87.
Nikutta.	K. 9.	69.
Niśumbhita.	K. 64.	125.
Nitamba.	K. 85.	146.
Nivēśa.	K. 96.	157.
Nūpura.	K. 36.	97.
Pādāpaviddha.	K. 30.	91.
Parāvṛtta	A. 21.	223/2— $225/1$.
Paricchinna	A. 18.	214/2—216/1.
Parivṛtta.	K. 72.	133.
Parivṛtta Rēcita	Ā. 19.	216/2—220/1.
Pārśvacchēda	A. 23.	227/2—229/1.
Pārśvajānu.	K. 73.	134.
Pārśva Krānta.	K. 63.	124.
Pārśva Nikutta.	K. 49.	$\overline{110}$.
Pārśva Svastika	A. 12.	201/2—204/1.
Paryasta	A. 2.	178/—180/1.
Parasarpita.	K. 88.	149.
Prēṅkhōlita.	K. 84.	145.
Pṛṣṭa Svastika.	K. 16.	77.
Rēcita	Ā. 27.	235/2—237.
Rēcita Nikuţţa.	K. 29.	90.
Šakatāsya.	K. 107.	168.
Samanakha.	K. 5.	65.
Sambhrānta,	K. 101.	162.
Sam'bhrānta.	A. 30.	243—245.
Sannata.	K. 75.	136.
Sarpita	K. 81.	142.
Simhākarşita.	K. 90.	151.

Title of Karaṇa or Aṅgahāra	No. of Karaṇa or Aṅgahāra	No. of Verse or Verses in Chap. II.
Simhavikrīdita.	K. 89.	150.
Skhalita.	K. 86.	147
Sthira Hasta	A. 1.	175—177.
Sūci.	K. 76.	137.
Sūci Viddha	K. 78.	139.
Sūcividdha.	A. 3.	180/2—182/1.
Svastika.	K. 15.	76.
Svastika Rēcita.	K. 7.	67
Svastika Rēcita	A. 11.	199/2—201/1.
Talasamsphōṭita.	K. 69.	130.
Talasanghattita.	K. 93.	154.
Talapuspapuţa.	K. 1.	61.
Talavilāsita.	K. 56.	117.
Udghaţţita	K. 103.	164.
Udghattita.	A. 6.	186/2—188/1.
Udvṛtta	K. 91.	152.
Udvrtta.	A. 25.	231/2—233/1.
Unmatta.	K. 14.	75.
Upaśṛta	K. 92.	153.
Ūrdhva Jānu.	K. 25.	86.
Urōmaṇḍala.	K. 54.	115.
Ūrūdvṛtta.	K. 98.	159 .
Vaisakha Recita.	K. 37.	98.
Vaiśākha Rēcita	A. 20.	220/2—223/1.
Vakṣa Svastika.	K. 13.	74.
Valita.	K. 31.	92.
Valitōruka.	K. 3.	63.
Vartita.	K. 2.	62.
Vidyuṭbhṛanta	K. 65.	126.
Vidyuṭbhrānta.	A. 24.	229/2—231/1.
Viksipta.	K. 58.	119.
Vikșiptākșipta.	K. 21.	82.
Vinivṛtta.	K. 62.	123.
Vișkambha	K. 102.	163.
Viskambha.	A. 7.	188/2—191/1. 194/2—196/1.
V işkambhāpasṛta	A. 9.	
Vișņukrānta.	K. 100.	161.
Vivartita.	K. 67.	128.
Vivrtta.	K. 61.	122.
Vṛṣabhākrīḍita.	K. 104.	165.
Vrścika.	K. 47.	108
Vrścika Kuttita.	K. 42.	103.
Vṛścikāpasṛta	A. 13.	204/2-206/1.
Vrścika Rēcita.	K. 46.	107.
Vyamsita.	K. 48.	109.

GENERAL INDEX

Abhinava Guptācārya:

His commentary on Nāţya Śāstra, etc., 3-4.

Abhinaya or Dance:

✓ Reference in Vēdas, 1-2. Šiva Naţarāja's, 11-12. Definition and division of, 13, 157-162.

Requisites of an actor or actress, 14-15.

> Lāsya and Tāṇḍava, 16. Time suitable for, 62-63.

Amara

His definition of Angahāra, 15.

/Aṅgahāras :

Difference between Karanas and Angahāras, 15.

Definition of 15-16 50 56

Definition of, 15-16, 50-56. Number of, 19.

Bharata Muni:

Author of Nātya Sāstra, 2-3. His Nātya Sāstra, 3-14. Pis idea of a theatre, 151.

Chidambaram Temple:

Origin:

Tradition and Legend, 6-8. Historical evidence, 8-9.

Göpurams:

Description of, 9. Sculptures in, 9-10. Inscriptions in, 10.

Five Halls of, 8.

General description of, 126-128.

Jarjara and Pūrya Ranga: Origin, 5, 18.

Description of, 12, 167.

K51:

Legend relating to the Dance between Siva Națarāja and Kāli, 8. Karanas:

Description of, 9-10. Definition of, 15-16, 21-49. Number of, 20-21.

Music:

Its place in Dance, 58.
Asārita and Mahāgīta, 18.
Time suitable for, in Dance,

Nātya Śāstra:

Origin, 1, 4, 12.

Author, 2.

Date of composition—external and internal evidence, 2-3

Commentary on, 3.

Contents of, 4.

Cause for degeneracy of Dance, 6.

Position of different actors and actresses, 10.

Difference between Natya and Nrtta, 14.

Patañjali:

His place in Siva Națarāja's Dance, 7.

Pindi:

Meaning of, 60, 167-168. Kinds of, 60.

Rēcaka:

Definition and number of, 57-58, 77-78.

Theatre:

Types and kinds of, 151. Description of, 151-152.

Vādya or Instruments for Music :

Kinds of, 59, 61.

Time suitable for playing on instruments in a dance, 59-61.

Vyāghrapāda:

His part in the Siva Națarāja Dance, 6-7.

